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2dartist

115

Issue 115 | July 2015

plus

- 10 of the best digital images
- **Paint imaginative realism**
- Design a dynamic dropship
- **and much more!**

Classic Portraiture

Artist Julien Lasbleiz explains how he creates his digital portraits using a traditional style

Editor's Letter

ANNIE MOSS
Junior Editor

2dartist is now on Facebook!

Welcome to *2dartist* issue 115!

This month we have some inspiring work from both new and experienced artists. You can try our tutorial demonstrating how to use photo manipulation techniques to create a zombie, and discover how game artist J.C. Park creates his fantasy scene *Silver Falcon*.

Also in this issue, we have a spotlight on the talented Sylwia Bomba, an interview with up-and-coming artist Oscar Gregeborn, and a look inside the sketchbook of Ubisoft's Joseba Alexander. Brush up on your environment painting skills in Maciej Drabik's guide to creating an earthquake scene, or learn how to create an explosion with Jorry Rosman. Jessica Tung Chi Lee also continues our series on painting air vehicles with depth perspective. Enjoy!

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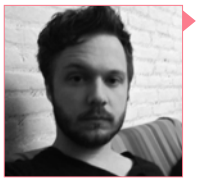
Maciej Drabik is a concept artist and illustrator, based in Poland. His work is mostly focused on creating environment designs for the videogame industry. He has previously worked for Inifinity Group and Sensis.



JORRY ROSMAN
Jorry Rosman is a freelance concept artist from Amsterdam, The Netherlands, who specializes in environments. He's worked on Guerrilla Games' *Killzone 3*, and the recently announced *Horizon: Zero Dawn*.

JULIEN LASBLEIZ
Julien Lasbleiz is an artist working in the movie industry, based in Vancouver, Canada. He is lead lighting technical director at Digital Domain, and has worked on movies including *Maleficent* and *Pixels*.

PARK JONG WON (J.C PARK)
J.C. Park is a concept artist and illustrator from Seoul, South Korea. He works on films and animations, and he has created concept art for videogames such as *Aion* and *Legend of the Criptids*.

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We are always looking for tutorial artists, gallery submissions, potential interviewees, writers and more. For more information, please send a link to your work to: **annie@3dtotal.com**.

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Your Magazine.
Get the most out of it!

If you're having problems viewing the double-page spreads that we feature within this magazine, then follow this handy little guide on how to set up your PDF reader!

Top tips for viewing

For optimum viewing of the magazine, it is recommended that you have the latest version of Adobe Acrobat Reader installed. You can download it for free here: **DOWNLOAD**

To view the many double-page spreads featured in 2dartist magazine, you can set the reader to display "two-up", which will show double-page spreads as one large landscape image:

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2. Go to the **View** menu, then **Page Display**;
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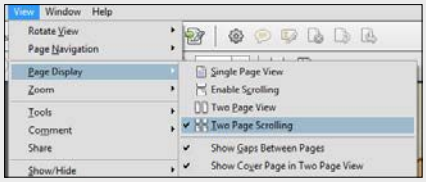

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The Artist

Oscar Gregeborn
oscargregeborndesign.com

Interviewed by:
Jess Serject-Tipping

Oscar Gregeborn is a digital artist from Oslo, Norway, who is passionate about art. His main focus is creating conceptual landscape paintings, but he dabbles in graphic design work too.

Exploring endless possibilities

Digital artist and graphic designer Oscar Gregeborn shows us his luminous landscapes and talks to us about the unlimited possibilities of digital painting

Originating from Oslo, Oscar Gregeborn is a freelance digital artist and graphic designer. Although he is still studying art, he has developed an eye-catching, individual painting style. He specializes in creating mesmerizing landscapes influenced by traditional impressionist painters.

Passionate about art, Oscar began drawing with traditional materials as a child, but soon switched to digital painting when he discovered the endless possibilities for creativity that using digital painting software presented.

His bright, energetic works show Oscar's determination to push his creativity, explore new avenues and as he describes it 'level up' to fresh approaches. 2dartist magazine talks to Oscar about his inspirations, influences and how he creates his magnificent artworks.

2dartist: Hi Oscar, thanks for chatting with us today! Can you tell us a little bit about yourself: Who you are, what you do, and where you are located?

Oscar Gregeborn: Hello! Thank you for the lovely opportunity to talk with you. So as mentioned above my name is Oscar Gregeborn, but some people call me ProjectOsxar which is a name I sometimes work under. I was born and raised in the eastern part Oslo, Norway. I am a freelance digital artist and right now I am attending school to further bolster my education in the field of concept art.

Besides attending school, I also release a lot of paintings to the public, which I enjoy tremendously. I live and breathe art, and it has been my passion since I first started drawing in kindergarten. It is something I love and intend to keep doing until I bite the dust!

2da: Could you tell us a bit about how you learned to paint digitally, your journey into the industry, and how you have got where you are today?

OG: I have always had a fascination and an enthusiasm for drawing and painting. Like so many others, this fascination stems from my childhood.

Though unlike many of those childhood artists, I never let go of my obsession with art. I continued to draw and paint throughout school, while being reinforced by incredibly supportive parents.

If I look back at the work I did back then I would be overwhelmed with embarrassment, but those paintings still went on the fridge-door. A drive to create and a love for art are the most important factors learning the subject, and these are what has kept me going for so long. The transition from the analogue, traditional medium to the digital medium happened relatively easily. I first dabbled with GIMP, but quickly changed to Photoshop out of curiosity. Learning to paint digitally was a struggle at first, but through watching some amazing online videos produced by the likes of Feng Zhu, Tyler Edlin and Sycra Yasin, I improved massively, and it led me to where I am today.

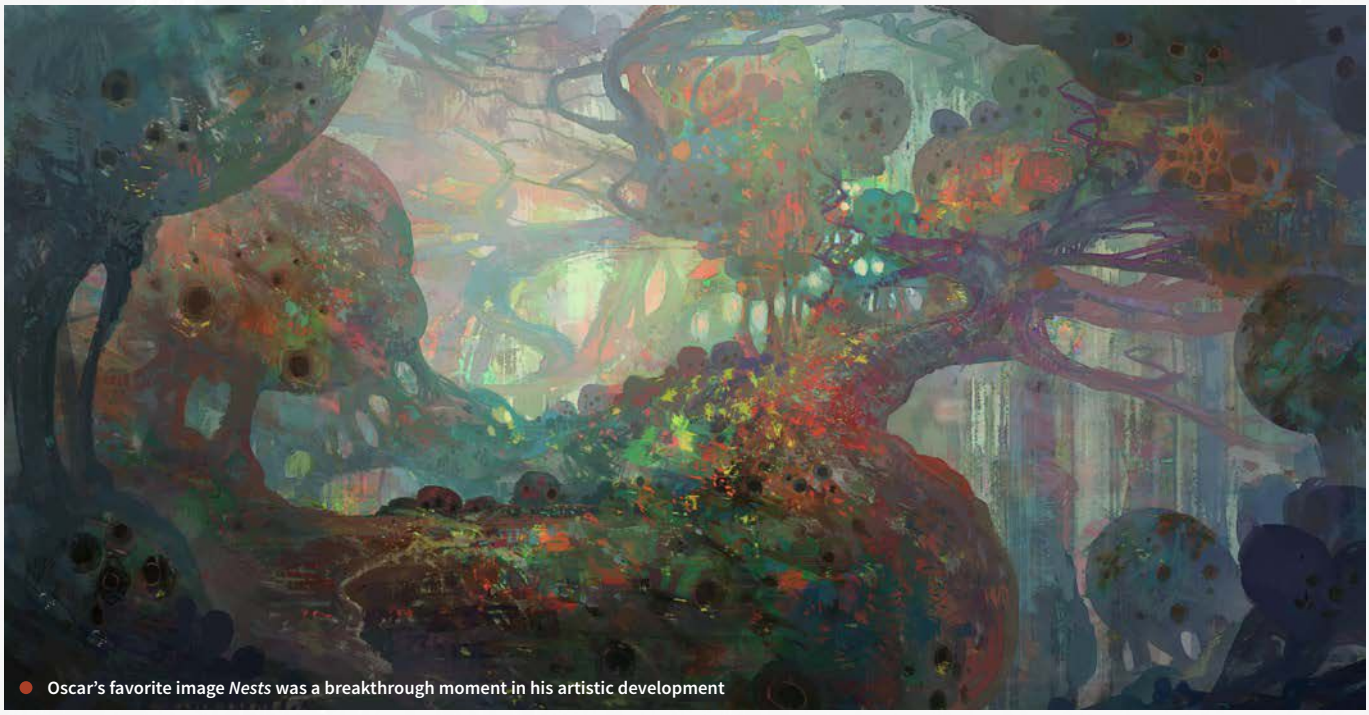
2da: What was it about the digital tools that made you want to pursue a career in the industry?

OG: For me, working in the digital medium is all about exploring the endless possibilities of technology. Photoshop as a program offers an incredibly large and versatile toolkit which helps me do the things I love to do.

All the buttons to push, knobs to turn and sliders to move keep me engaged for many hours at a time. It is something that is never quite achieved in the traditional medium. Working in a program like Photoshop is also a huge step up in terms of utility. You can Ctrl+Z, manage layers and blending modes, correct colors and tweak entire pallets with ease.

All of these things help me to stir the creative pot in a way the traditional medium never could.

A landscape of ruins featuring the remains of hieroglyphics

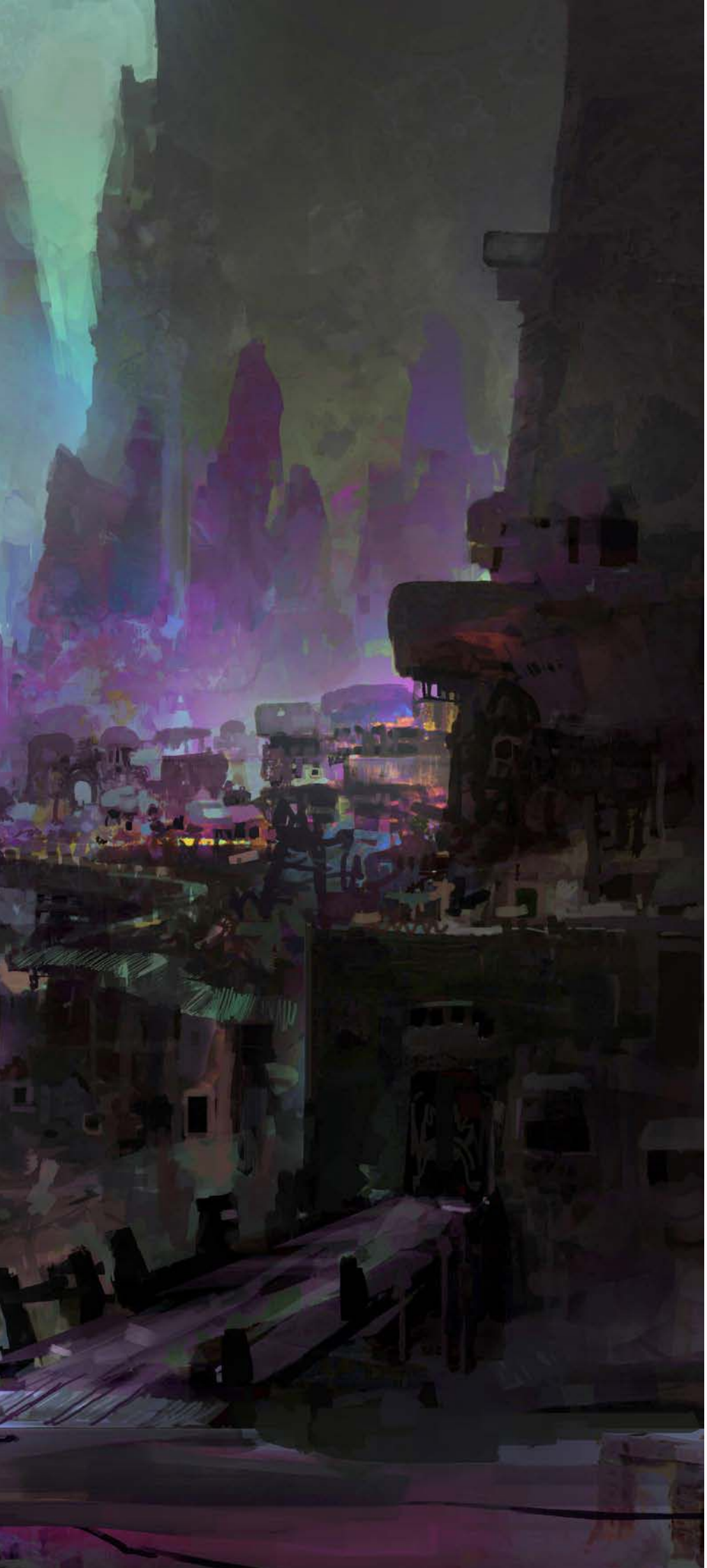


Oscar's favorite image *Nests* was a breakthrough moment in his artistic development

2da: Could you choose one of your favorite past images (that you've created) and explain a little about its creation, and why it's your favorite?

OG: As is the case with every artist, there are breakthrough points in your development where you feel like you have achieved or learned something important by creating a piece of art. I like to call these points 'level ups' because the feeling is akin to leveling up in a videogame. One of the most memorable level ups I have had came with the making of *Nests*. During its inception I was heavily influenced by impressionist artists like Claude Monet and Edgar Degas. I forced myself to paint more 'unrealistic' colors than usual, and to try to conceive a somewhat alien palette. I really enjoyed the final piece, and the unusual and impressionistic use of color has become a staple of my work ever since. ▶

Playing with bright, contrasting colors can give a sci-fi world more impact



"You can find inspiration from a book you read, a hike in the city, or from the latest TV-series you saw. Inspiration is all round us"

2da: Where do you draw your inspiration from? What influences your work and motivates you?

OG: I could probably write an entire book listing what inspires and influences me, but I will have to keep it brief for now! Like most digital artists, I love to browse sites like ArtStation, Behance and DeviantArt to find new and exciting art.

Although I think that what helps me the most in my never-ending quest to find inspiration is to never limit my source; the internet is not the only place to look. You can find inspiration from a book you read, a hike in the city, or from the latest TV-series you saw. Inspiration is all round us.

Even dreams or strange hallucinations can be an incredible source of inspiration! I personally tend to draw a lot of inspiration from the works of other artists I come across.

2da: Do you have any favorite software, techniques or processes that you apply to your artwork, that you would consider your signature style?

OG: I rarely ever start a painting with a line-drawing. The first few minutes of a new painting are usually taken up with creating a collage of older works of mine and random splashes of colors.

I distort, twist and deform the piece. I change the colors drastically and mold the painting until I see recognizable shapes in the mess I have created. Then I paint. I paint and paint and paint until I call it a finished artwork. I really enjoy the painterly look in art, and it is something I try to recreate in the paintings I make myself.

We all have our own way of seeing and interpreting the world around us, and this will of course shine through in the artwork we create.

2da: Are there any other areas in the digital art world that you'd like to branch into (and why)?

OG: At the moment I am very focused on painting landscapes, and this is both a blessing and a curse. Being well known for something distinct is incredibly useful if you wish to build yourself up as a brand, and it is absolutely necessary if you intend to work in the freelance industry. ▶

Oscar starts an artwork by making as much mess as possible, then tirelessly reworking the image

An epic landscape is contrasted with minute figures in the foreground

"Take your time when you are painting. Creating art is a marathon, not a sprint"

However you can also feel forced to cater to whatever your audience or clients expect, which in my case is landscapes.

I definitely want to branch out into doing other forms of art, whether it be posters, portraits, abstract art or anything in between. I have had an increasing interest in designers like Tom Muller and Olly Moss.

They produce incredibly fascinating work. I know that it might seem like a big leap from what I create currently, but poster design and work that is more graphical is definitely something I wish to explore in the near future.

2da: How do you keep your portfolio up-to-date? Any tips?

OG: I always try to keep my work fresh. I try to improve my knowledge and skills as much as I can, and I think my portfolio reflects this. I have also made opening Photoshop and working on something regularly a habit.

By doing this I have a constant stream of new work rolling out to the different portfolio sites.

It can be very difficult to make painting habitual, but I think that it harkens back to the notion that you have to love art to make art. You have to love what you do or else you will burn out completely. This holds true if you wish to work in the industry, or if you just want to improve your artwork on a casual basis.

2da: Do you have any advice for artists looking to break into the industry?

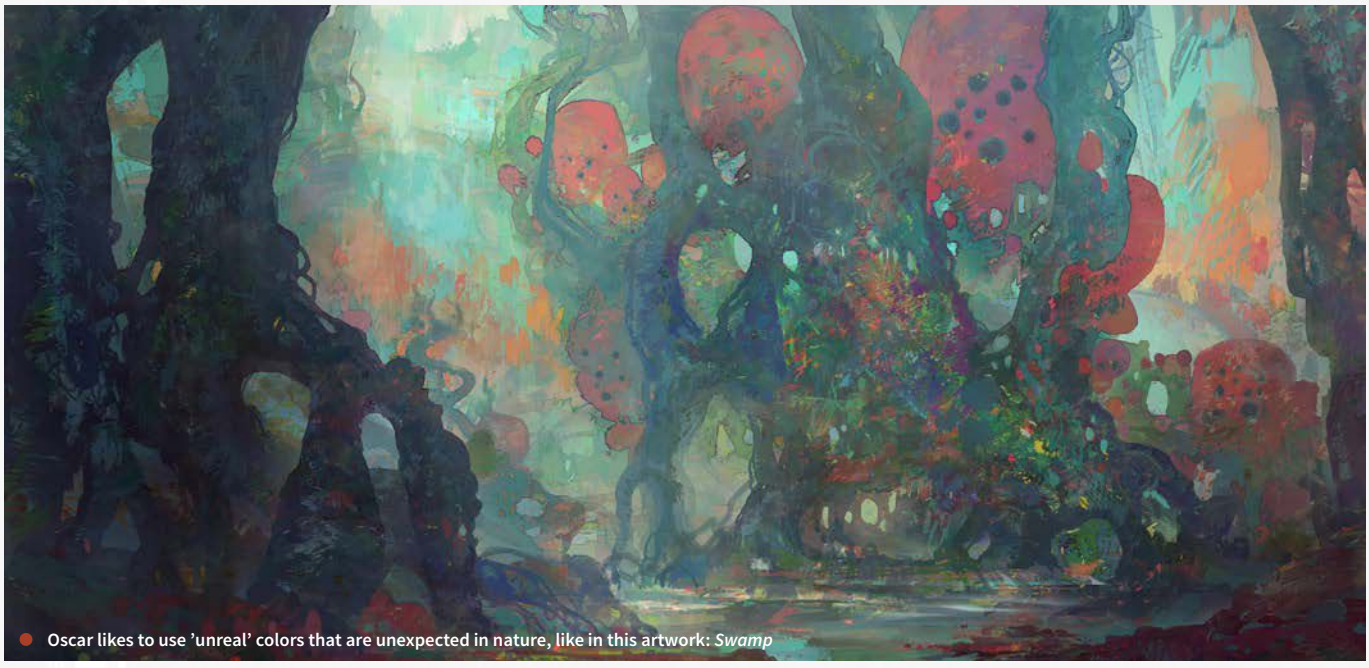
OG: Something that I think is very prevalent in the digital art community is speed-painting. Now, don't get me wrong; timing yourself can be a good thing. But the only situation where you really want to be worrying about the amount of time you spend on a painting is if you are working towards a deadline for a client.

If you are still a novice, learning to improve the quality of your art is so much more important. Getting noticed for high-quality work is very prevalent. Getting noticed for swiftness on the other hand, is much less frequent.

Take your time when you are painting. Creating art is a marathon, not a sprint.

2da: How do you spend your time when you aren't creating awesome images?

OG: I definitely try to carve in some recreational time into my life beside everything related to art. I love to watch movies, to play games, and to just hang out ▶



Oscar likes to use 'unreal' colors that are unexpected in nature, like in this artwork: *Swamp*

with friends. Although I think it is very important to try to balance your time as much as possible. Spending your entire day painting can burn you out creatively very quickly. I have experienced it myself where painting began to feel like a chore, and the one thing that helped me to recover my love of painting was cutting back on the amount of time I spent working .

I also endorse the practice of browsing portfolio sites on a regular basis, because looking at the work of other artists gives you both inspiration to keep going and new ideas for your own work.

2da: Finally, what can we expect to see from you in the future?

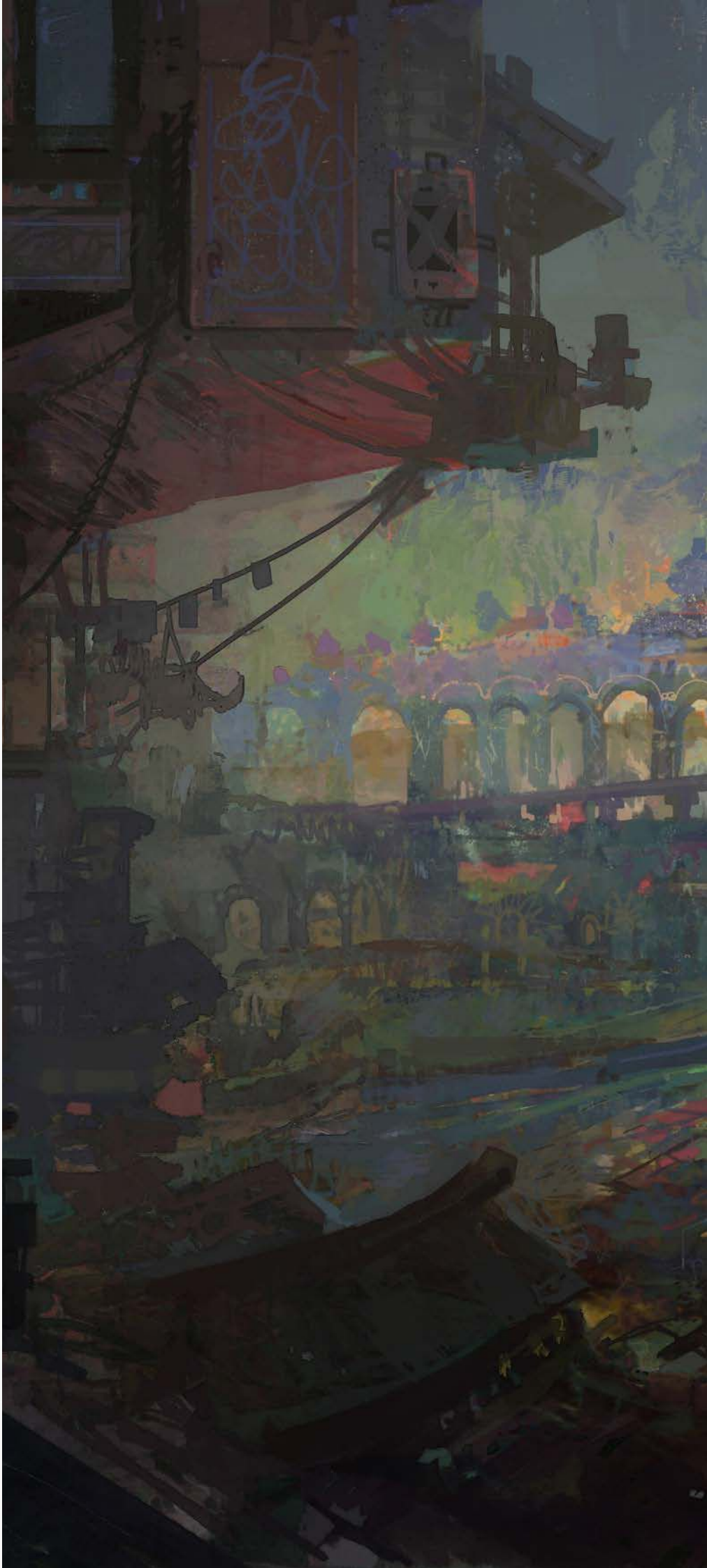
OG: I will definitely continue to produce paintings at the rate I have been up until this point. However, I have been very focused on releasing single paintings instead of a series of maybe three or five paintings.

I generally think that this is detrimental to my development as an artist, and it is something I wish to discontinue in order to focus more on creating a number of series instead.

I might also start theming my paintings and series more heavily, which is more akin to client work. Something I have been toying with but just not come around to doing, is to include 3D in my workflow.

I know it can be very beneficial in some cases to start painting on structures and environments prebuilt in 3D, and I want to get my hands on it in the near future if possible. ●

Thank you Oscar for talking to 2dartist magazine!



***Naypidaw*, an old future-slum based on an idea of a future Myanmar (Burma)**

The Artist

Sylwia Bomba
sbomba.com

Materials Used:
Traditional & Photoshop

Sylwia Bomba is a digital artist who has worked on collections for Disney and Pixar. After graduating from a course in film animation at Academy of Digital Arts in Florence, she became an Instructor of Drawing at the AnimSchool Academy, Utah. She is also currently working for Neko Productions.

T R A D I T I O N A L S P O T L I G H T

Paint imaginative realism

We take a look at some of Sylwia's stunning portraiture as she talks about what inspires her mesmerizing work, and explains how her traditional artwork informs her digital work

Creating artworks of stunning beauty and realism, Sylwia Bomba uses her passion for traditional art to fuel her digital work. She has built up a successful career as a freelance digital artist, with her work capturing the attention of high profile clients such as Disney, Marvel and DreamWorks Animation.

Yet, Sylwia is still dedicated to using traditional art methods to create her work. Working with materials such as oil paints, pencil and pastels, she allows her striking work to develop slowly through experimentation, and by simply allowing herself to have fun with her art.

By embracing the challenges that traditional methods present Sylwia is able to let her truly expressive style shine through. Her work is skilled, immersive and calls the viewer into its enticingly atmospheric world. As a teacher of Color Theory and Anatomy at Animschool, Sylwia pays particular attention to the use of color, light and movement in her work.

Sylwia talks to 2dartist magazine about how her love of film, light and color inspire her incredibly powerful works of imagination, and why she believes it's important to develop an individual sense of style.

2dartist: Hello Sylwia! Thanks for talking to 2dartist. First off, could you introduce yourself with a bit about your background and projects?

Sylwia Bomba: Hey! Thank you for this wonderful opportunity to talk to you! I am an illustrator and concept designer, and a huge fan of the power of traditional art.

I studied Film Animation at the Academy of Digital Arts in Florence. I've since had the pleasure to work for clients such as Disney, Pixar, Marvel, Coca-Cola and many more.

I am a drawing instructor at AnimSchool Academy, Utah and I am also working for Neko Production, North Hollywood on a very interesting and top secret project! Hopefully next year I will be able to tell you more about it.

2da: What does your creative process involve? What medium do you usually prefer to work with, and why?

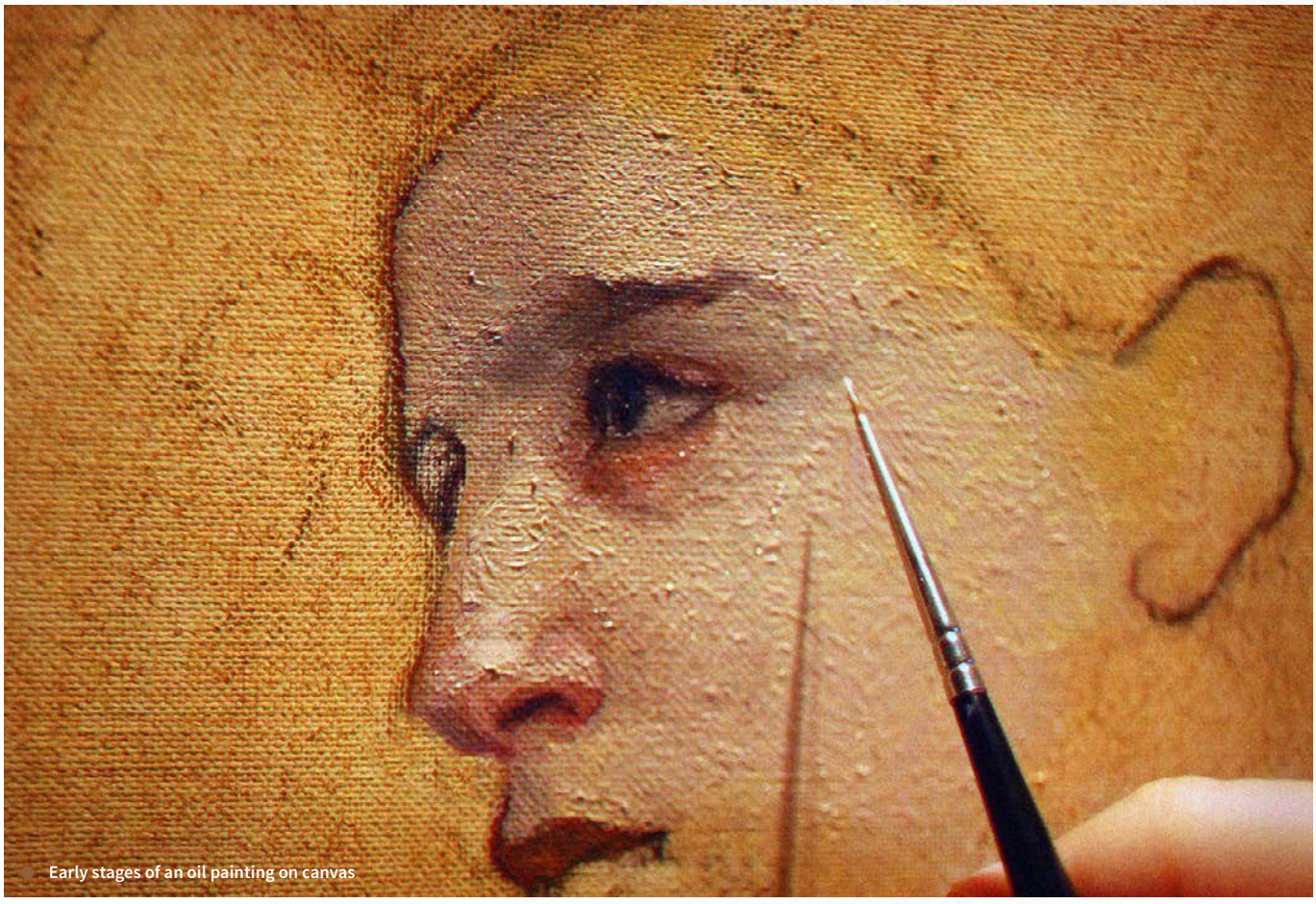
SB: I prefer to paint and draw in a traditional way. It's very easy to choose colors on a computer, delete layers or change the luminosity. You can't do it so quickly during an oil painting, you need to stay focused and organized. That's why I admire traditional painting. It's more challenging. Painting is not about being just 'good', but being REAL. It's about finding the inspiration inside our fears and joys.

It's not easy nowadays; a lot of people look for shortcuts to be popular on social media. Seeking popularity may win the sprint, but a true love for art wins the marathon. This belief helps me to keep my inspiration while drawing.

2da: You manage to capture really powerful expressions and light in your paintings; do you paint from life, use many references or are they from your imagination? What advice would you offer for improving in these areas?

SB: Thank you! Light has always had a strong meaning for me. It has something mysterious and unexplained about it. Like God's will or our inscrutable existence on this planet. I always seek perfect harmony between darkness and light. Each combination has its own unique charm and hidden emotions.

Sometimes I use references, especially when I paint from difficult perspectives, but I try to use my imagination when I can, feel the lighting, and give life to my emotions. You need to find a place for your inner inspiration and vision; not just copy from references. ▶



Early stages of an oil painting on canvas

Building up texture with oil paints

This miniature uses traditional symbolism of birds and flowers

Detail from the above miniature

Framed portrait in position

To create unique artwork, don't try to redraw what everyone else can easily see with their own eyes. Use your unique instrument of creation, and make others see something extraordinary and new.

Believe in anything you create, don't make your art dependent on others. You can create your own independent vision.

2da: You manage to achieve stunning realistic skin tones and textures in your figure studies; what are your techniques for this traditionally and digitally? Do you build the colors up gradually?

SB: To me, color is an emotion. Before I paint colors I need to feel them. When I draw digitally, I choose random colors. Sometimes I start with a yellow skin or an unnatural blue one. Doesn't matter which color I pick — I just play with them. I never use colors from photos or references because it kills the fun of creating. The more I play, the more skin looks realistic. I use the same rule when I create on canvas. I discover them; feel them with my soul — not only with my eyes.

2da: How do you like to spend your time when you aren't creating beautiful art? ▶

A pensive child painted from the imagination

> **“The greatest satisfaction is sharing everything we can with other people. When you give back the good, you will be the richest being on this planet. That’s why I enjoy professions which allow me to bring inspiration and make people smile”**

SB: I enjoy writing poems, traveling, and reading books about astronomy, the power of our minds and other secrets of this planet Earth. There are so many unknown mysteries I would love to discover during my life. I just feed my curiosity with whatever I can. I always try to have my mind open and take each day as a new challenge.

2da: Finally, what are your big aspirations and inspirations? And what can we expect to see from you in the future?

SB: My biggest aspiration is to work on shows and movies. I love how they interact with people, teach them, open their minds and make them dream for a while.

The greatest satisfaction is sharing everything we can with other people. When you give back the good, you will be the richest being on this planet. That’s why I enjoy professions which allow me to bring inspiration and make people smile.

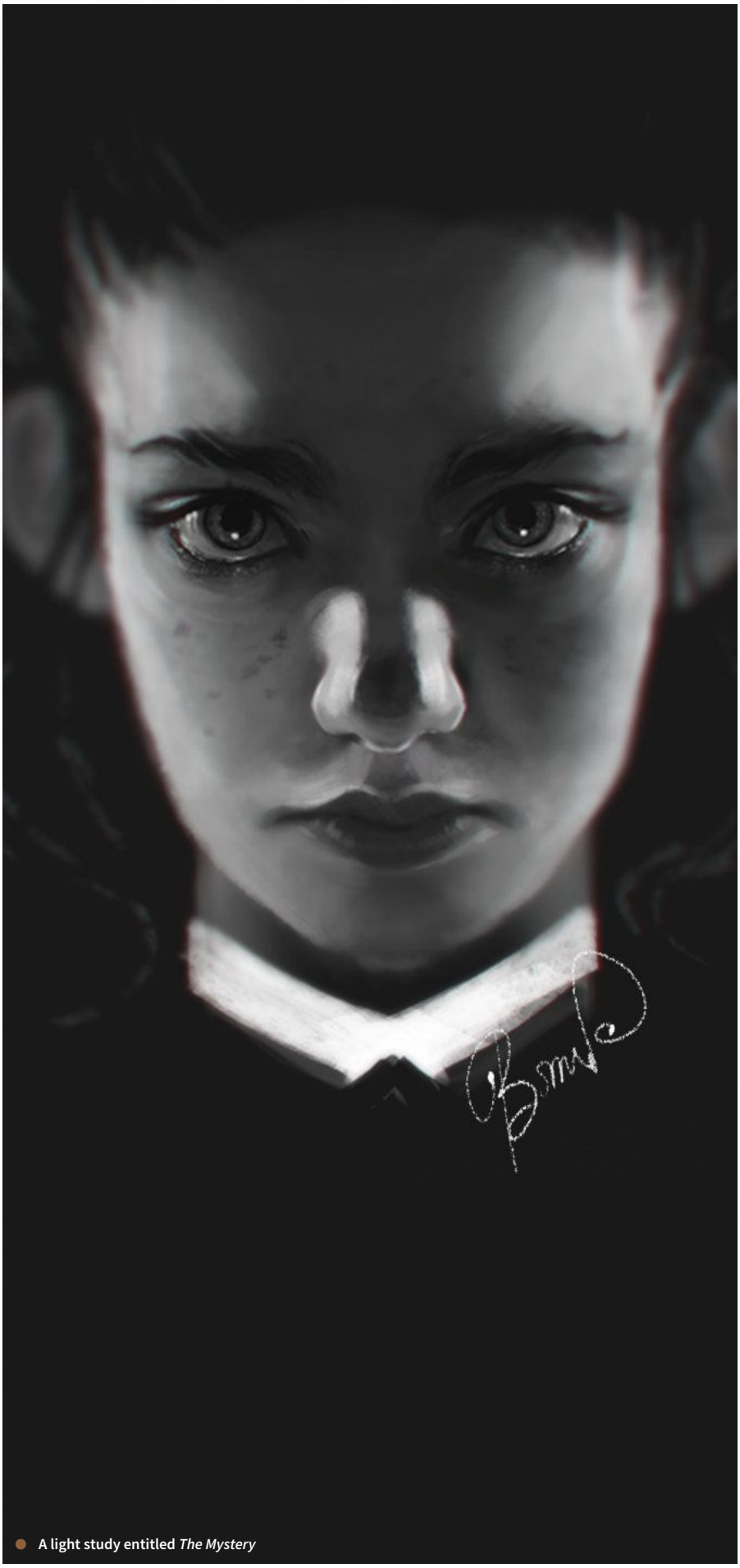
Roman Polanski is one of my favorite Polish film directors. I have admired his movies since I was a kid. My biggest idols in art however are Egon Schiele, W.A. Bouguereau, Stanisław Wyspiański and Alphonse Mucha. They inspire me each day to get better at my work.

Cinema and art are definitely my biggest loves. I can’t imagine my future without them! I would love to work in movie art departments. I have worked on shows in theaters and I admit I am crazy about the entertainment world. You will find me only there! ●

Thank you very much for taking the time to speak to 2dartist!

The Artist

Sylwia Bomba
sbomba.com



● **A light study entitled *The Mystery***

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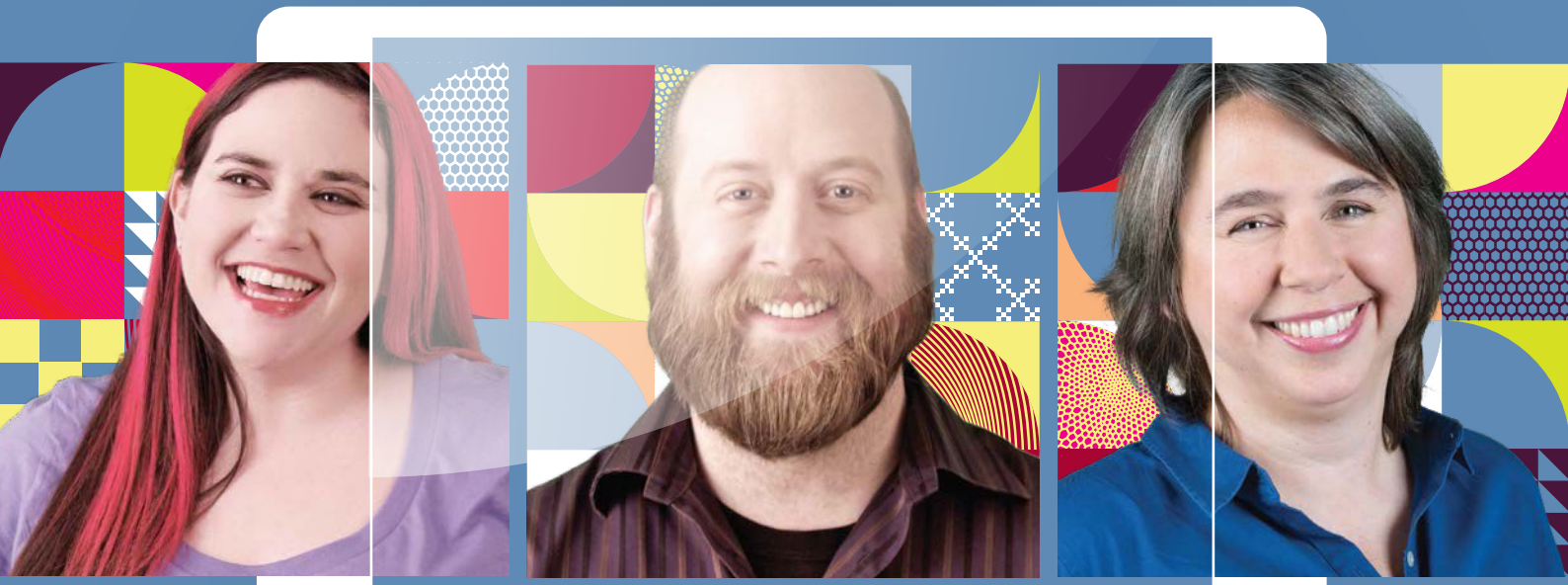

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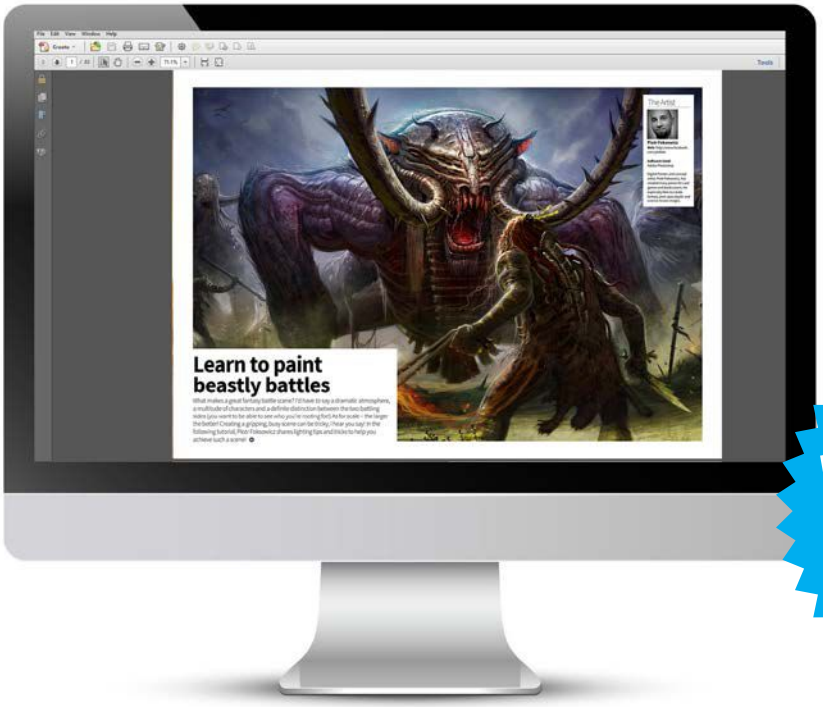

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- Blaz Porenta, illustrator

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Image - Lorenzo Zitta

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Italian digital artist Lorenzo Zitta knows how to create thought provoking still images with LightWave 11.6. Whether the still is computer-generated with LightWave, an artful arrangement of digital photos, or a combination of the two, the composition of the scene – with its attention to detail and unusual merging of objects – demands a closer look.

"Thanks to LightWave, I can quickly test many different approaches for my projects. I love bringing models into Layout and switching on Radiosity, then start working on shading and lighting, bringing in more elements, and testing and improvising to get the look I want." - Lorenzo Zitta.

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Joseba Alexander Sketchbook

Inspired by films and videogames, Joseba Alexander uses ink and watercolor sketches produced in bars to create impressive ethereal scenes...

The Artist

Joseba Alexander
artstation.com/artist/alexanderjoseba

Alexander is a self-taught traditional and digital artist working for Ubisoft Barcelona. His knowledge is based on his experience working within the film, advertising and videogame industries.

Ubisoft's Joseba Alexander shows us his sketchbook...

Sketching new worlds, sketching lies, sketching with the imagination another place far, far away from where I am working; that is everything I do. I don't do an intricate drawing; I don't like to focus on details when I'm working on my sketches. The most important thing for me to do is to capture the image that I have in my brain; to express with only a few lines the whole idea.

I always carry different sketchbooks and tools around with me, like pencils and watercolors. I love to draw in bars, drinking a good coffee or a good black beer. It can be a good place to sit and observe other people and the world around you.

Another important aspect of working in a sketchbook is creating with the sketches something different, with a personal style. I mean, you need to make your work look much better than other artists, because you need something that will make you different from the other guys.

Inspiration and ideas

Most of the time, I get inspired by movies, videogames, books; a combination of visual ideas, moments and incidents. I also get inspired by some artists; there are many amazing artists around the world, both living and dead. However the fountain of inspiration in my life is my nightmares. I have a lot.

We have a lot of visual references now on the internet; we can search for anything. Sometimes we forget that inside, all of us have new worlds to discover. Sometimes they are much better than the reality.

Materials

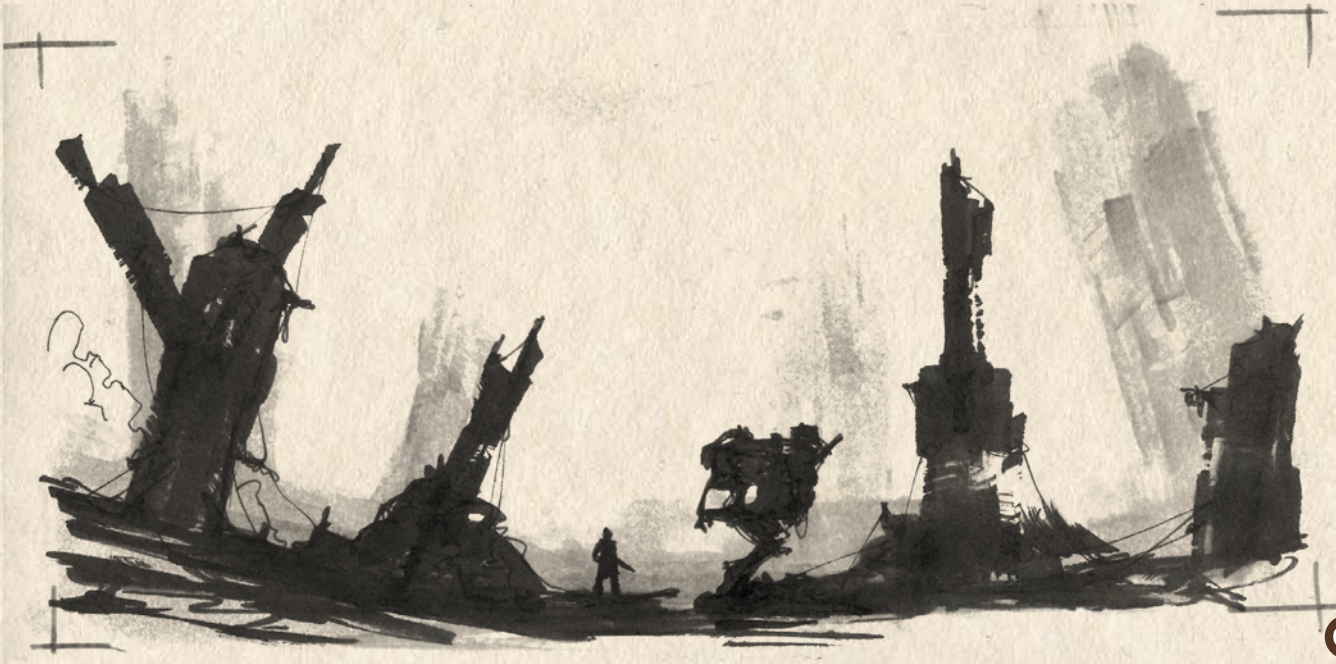
I have different materials that I like to use, depending on the sketch I am working on. I love to use a simple pen, a fine line 0.05 or 1.0, to draw quick sketches on paper. I use a calligraphy Japanese brush to draw portraits, markers to draw shadows, and watercolors to paint simple images and compositions.

Sometimes I like to use other materials to experiment with textures, using sponges, dry brushes, and tracing papers and so on. Basically by experimenting with different materials, I am able to improve my knowledge, and sometimes get ideas for textures and brushes to use later on in Photoshop.

01 I love to draw portraits with a calligraphy Japanese brush. I know that is not the best option, but the texture is awesome

02 Before I create a new work, I like to make some thumbnails with markers. Simple shapes drawn on paper. Sometimes I need three or four and sometimes twenty. But it is an important part of the process for me

01



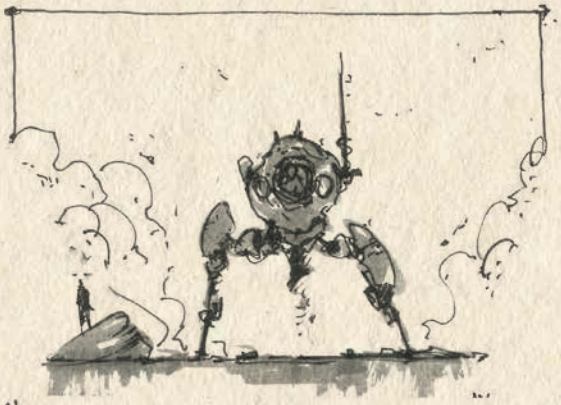
Sketching techniques

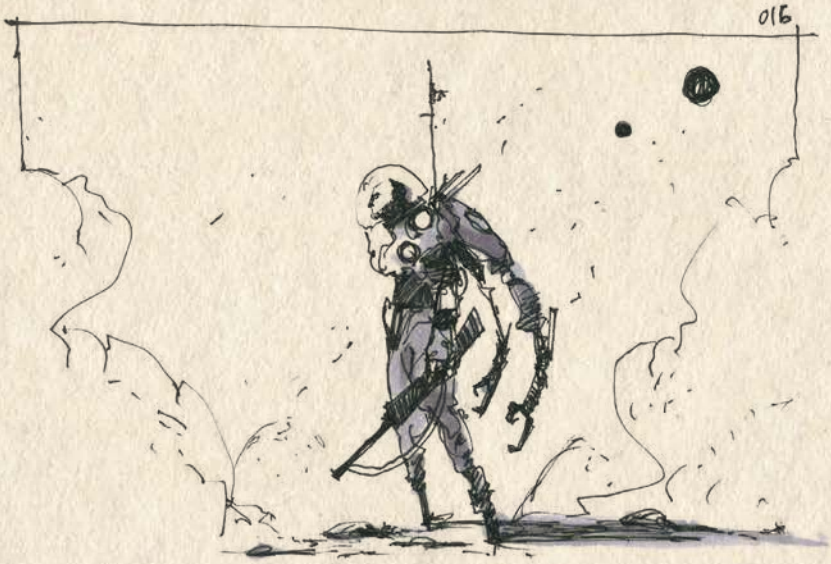
I love to use different sketching techniques, depending on the type of sketch and what I intend to use it for. I use realistic light and style for the portraits for example. When I am sketching from the imagination I use basic and simple lines to draw an impression of an idea.

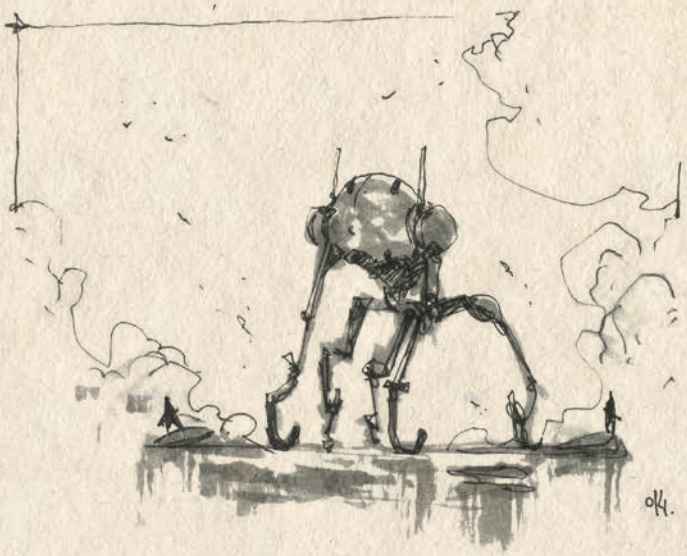
When I begin sketching I usually work in small sizes and use small sketchbooks. This is because they are easier to transport and my intention in this first process is only to draw the idea, nothing more. The final process will be digital. ●

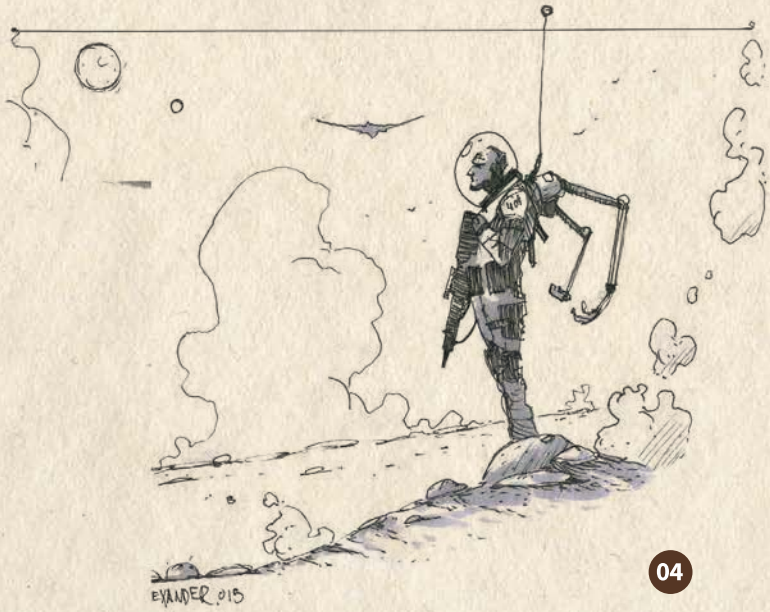
03 More sketches and studies with a calligraphy pen

04 Pen and marker sketches. I love to start the day and finish the day with some quick sketches about robots or astronauts, it's relaxing. This is the most fun part of the creative process



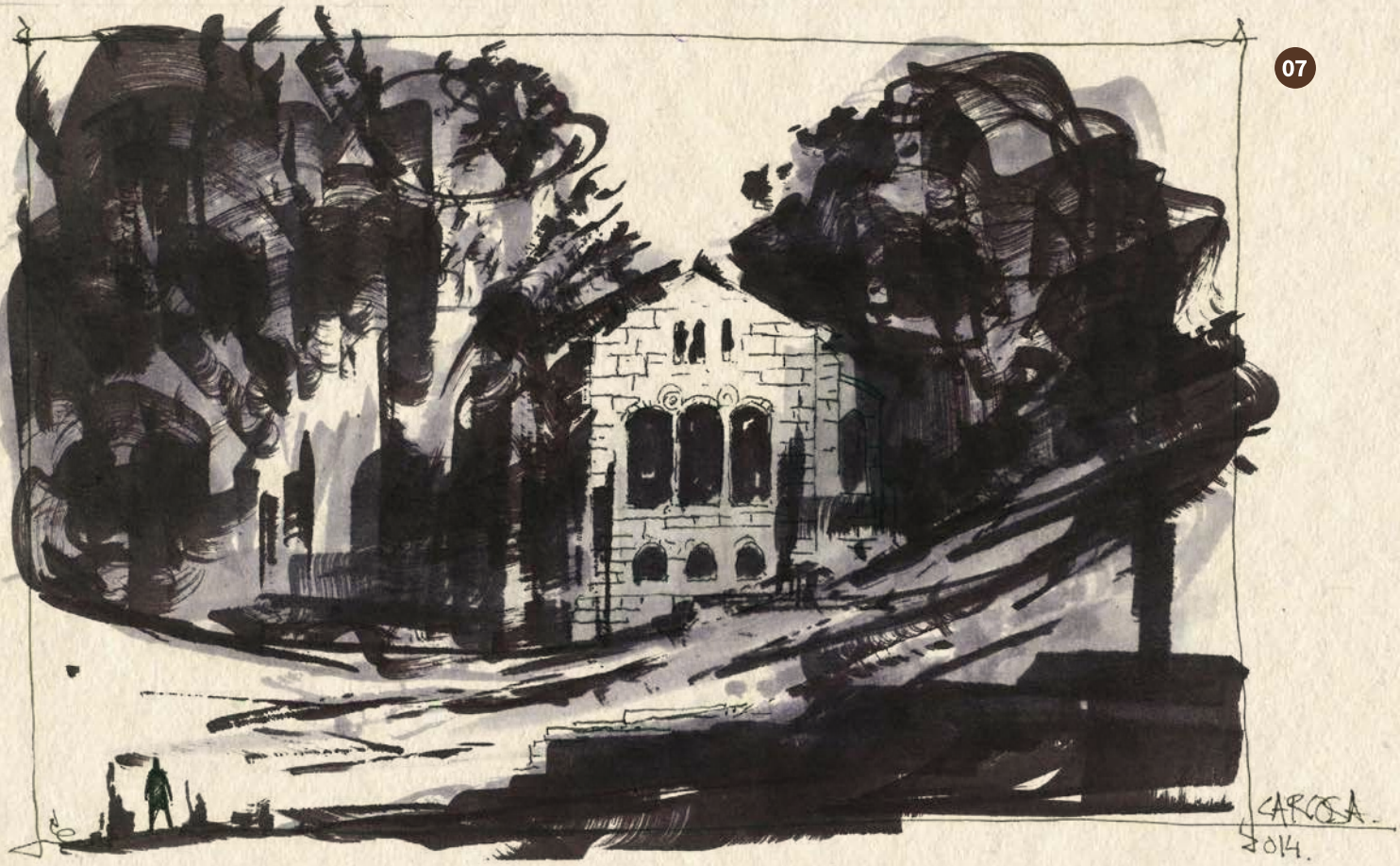






05 Watercolors. I know that the digital process is faster than watercolor painting, but why not? It's fun to explore different techniques!

06 Portrait studies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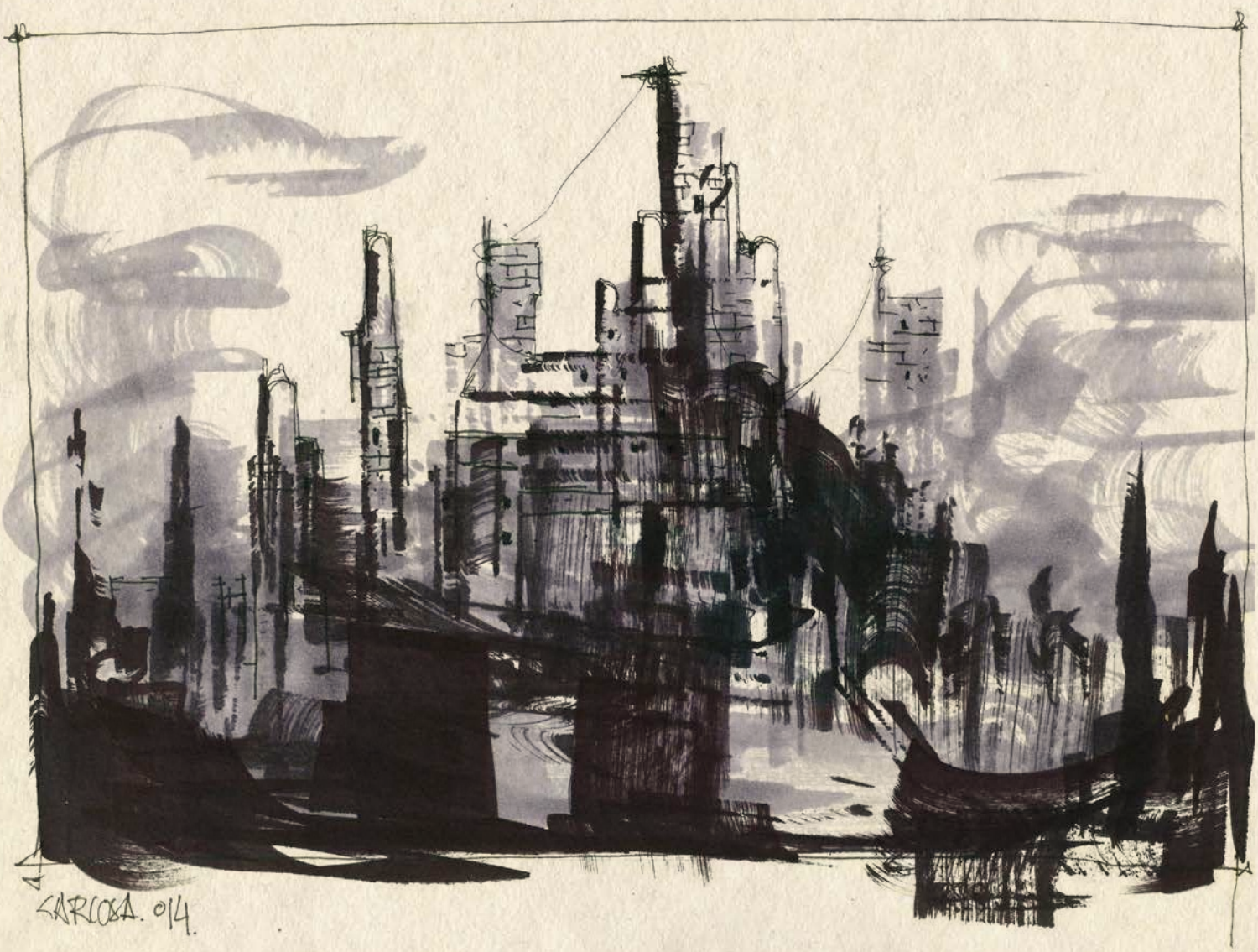
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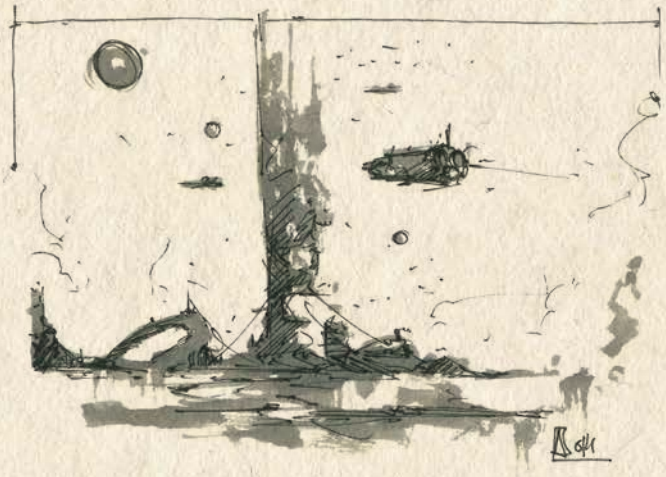
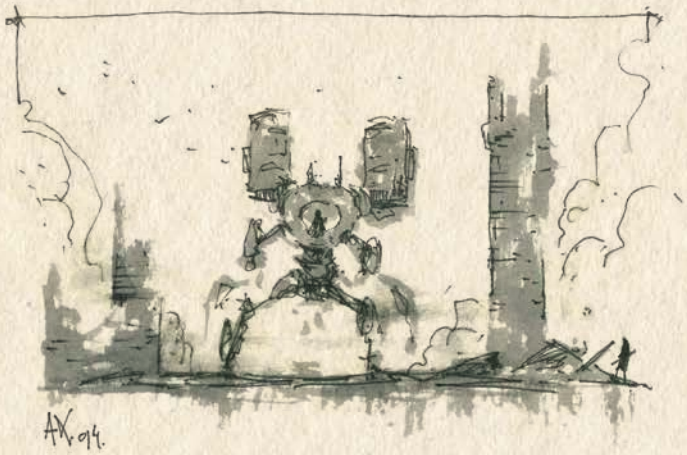
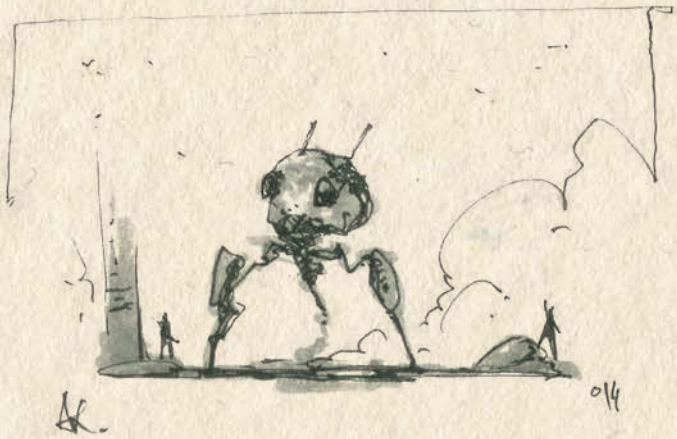
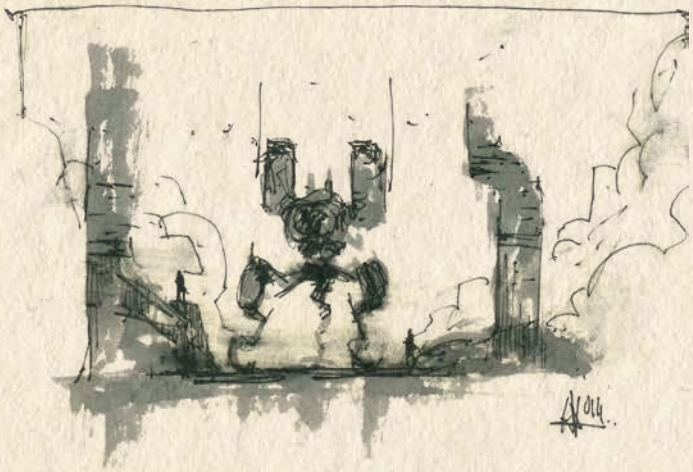
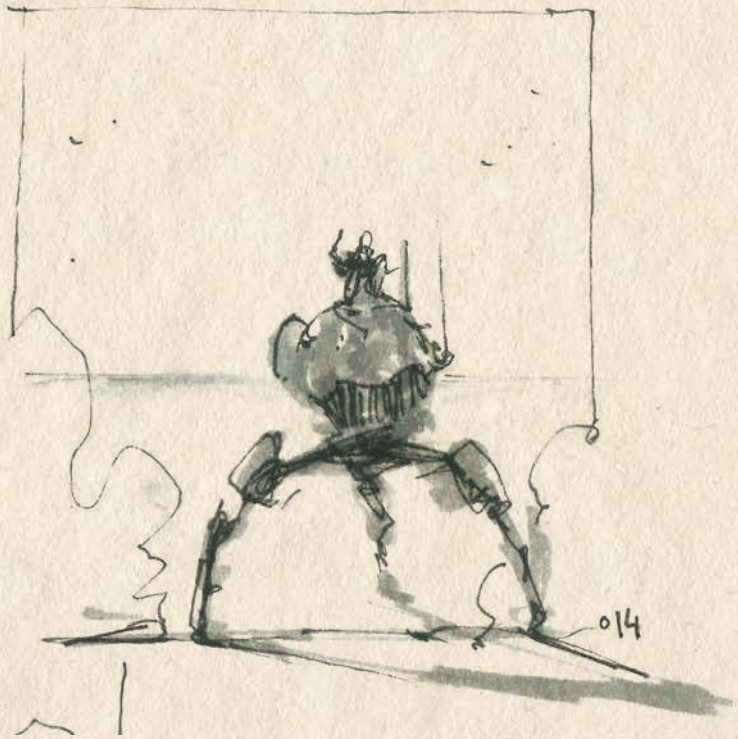






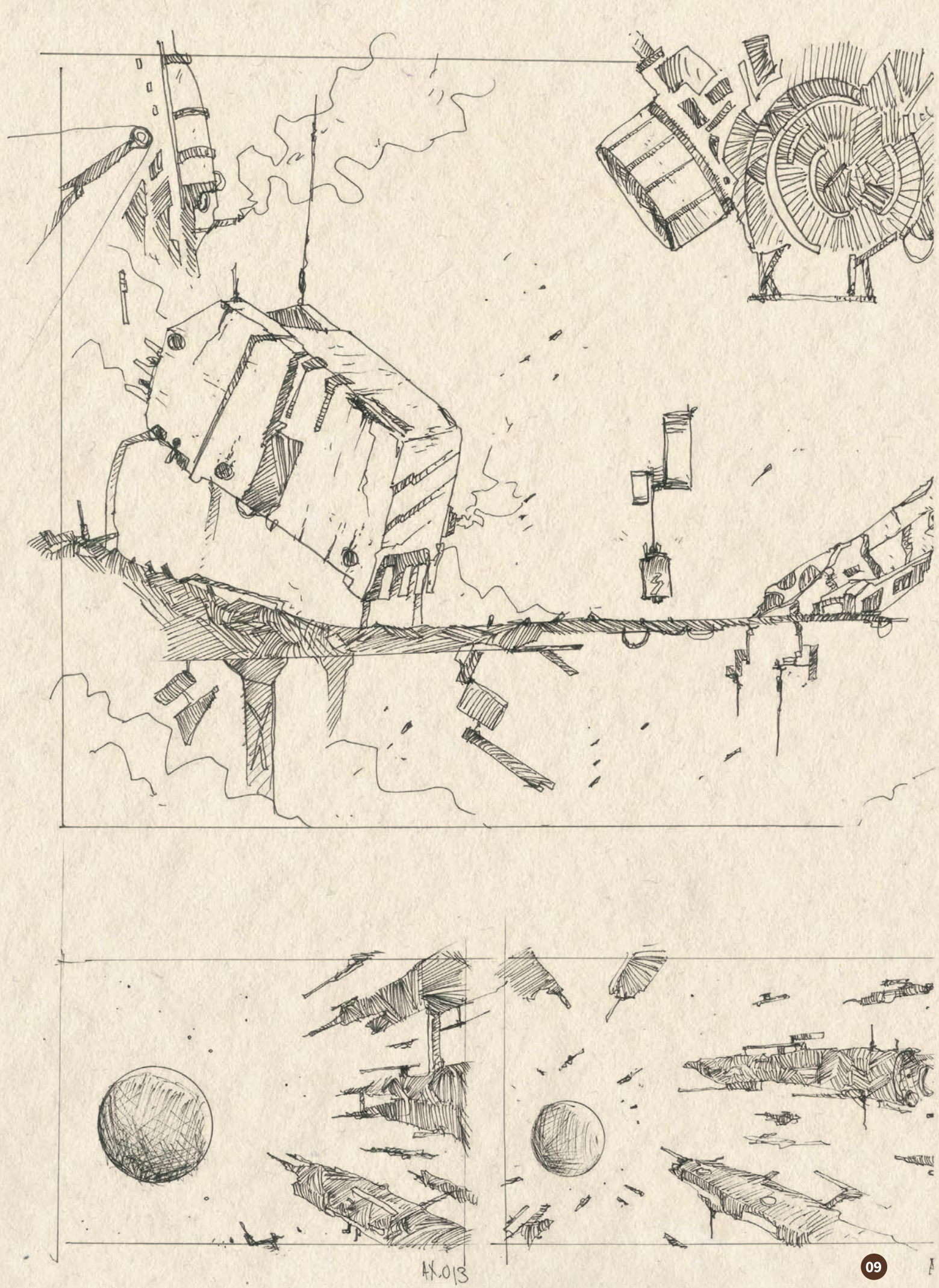




08

07 Sometimes after reading a history or a book I like to draw some scenes about it. This one is about *An Inhabitant of Carcosa* by Ambrose Bierce. I used markers and pen

08 Some sketches, more astronauts and robots using markers and pen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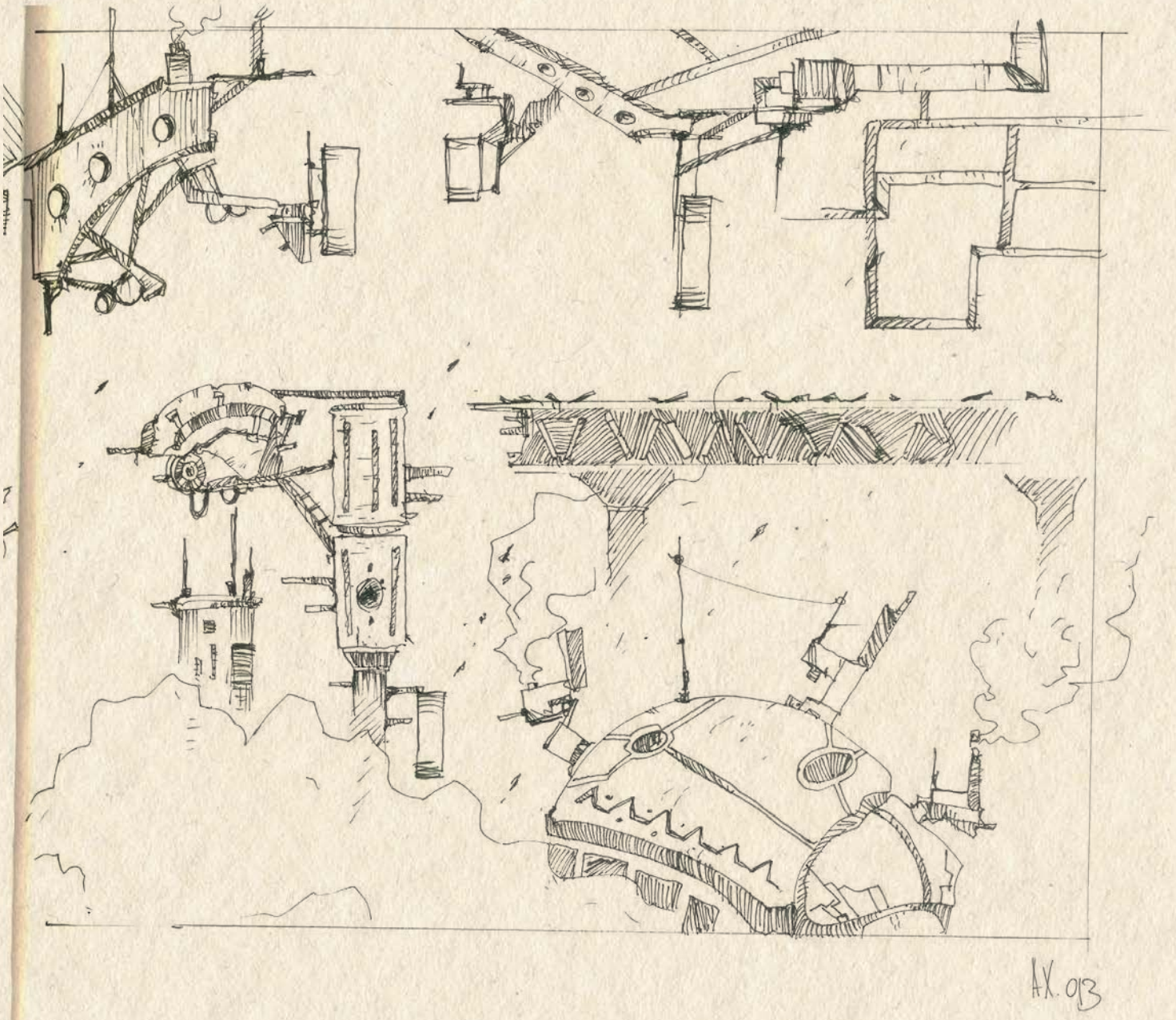
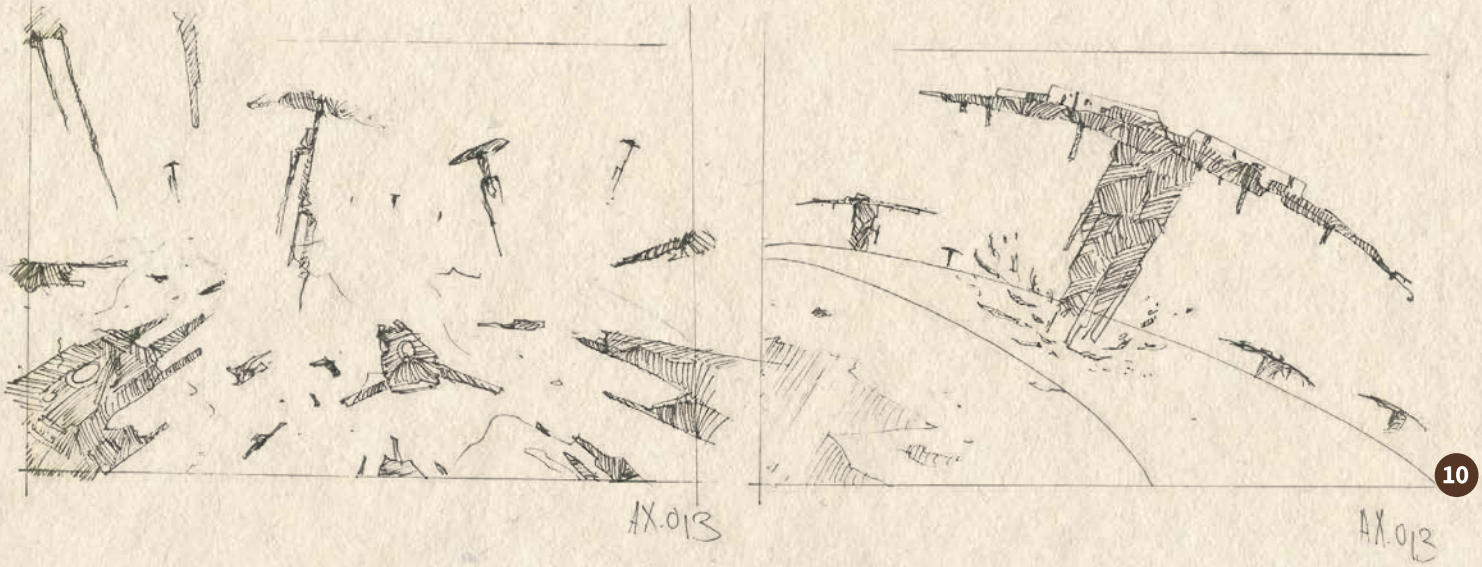
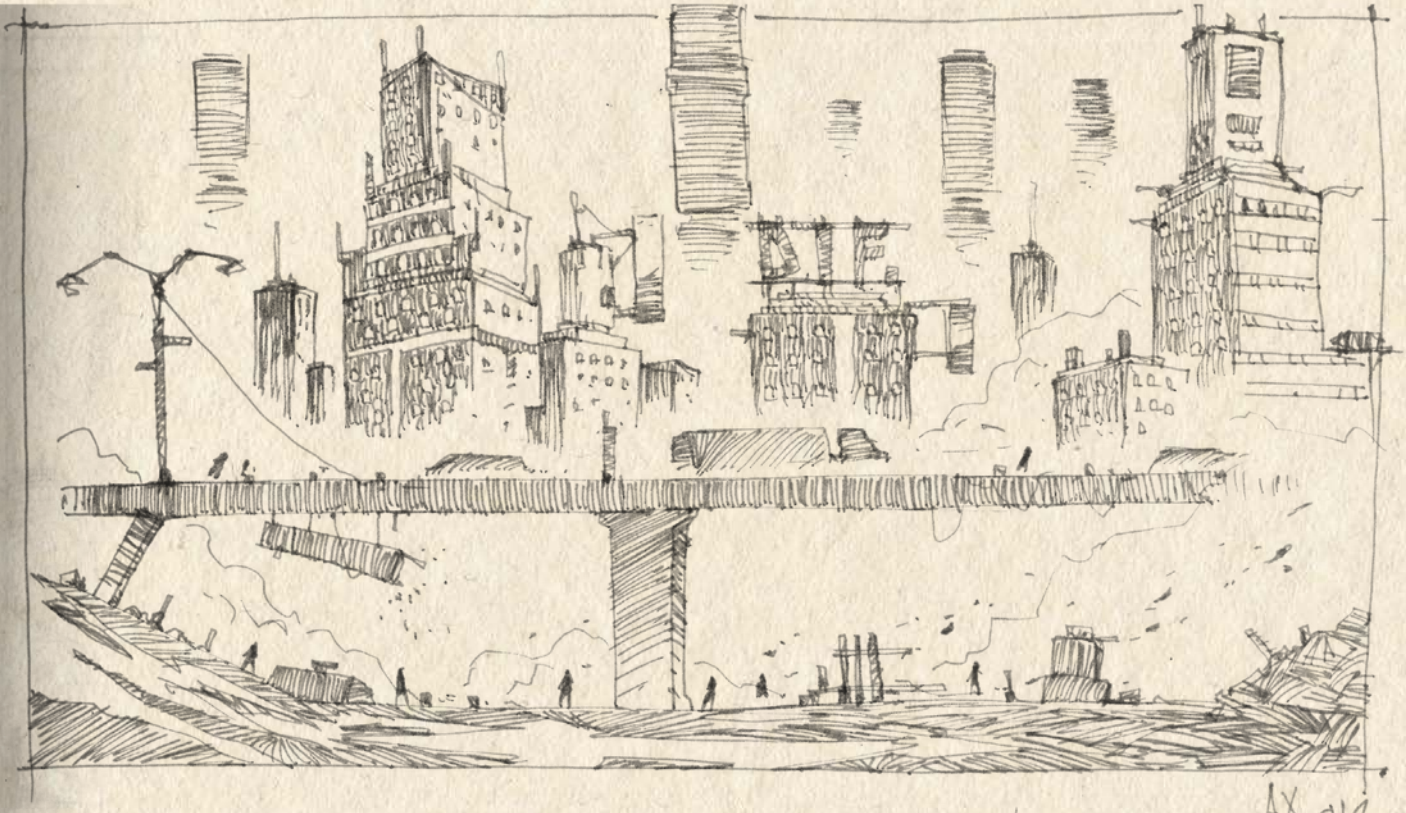




09 Sketches for a personal project

10 More sketches for a personal project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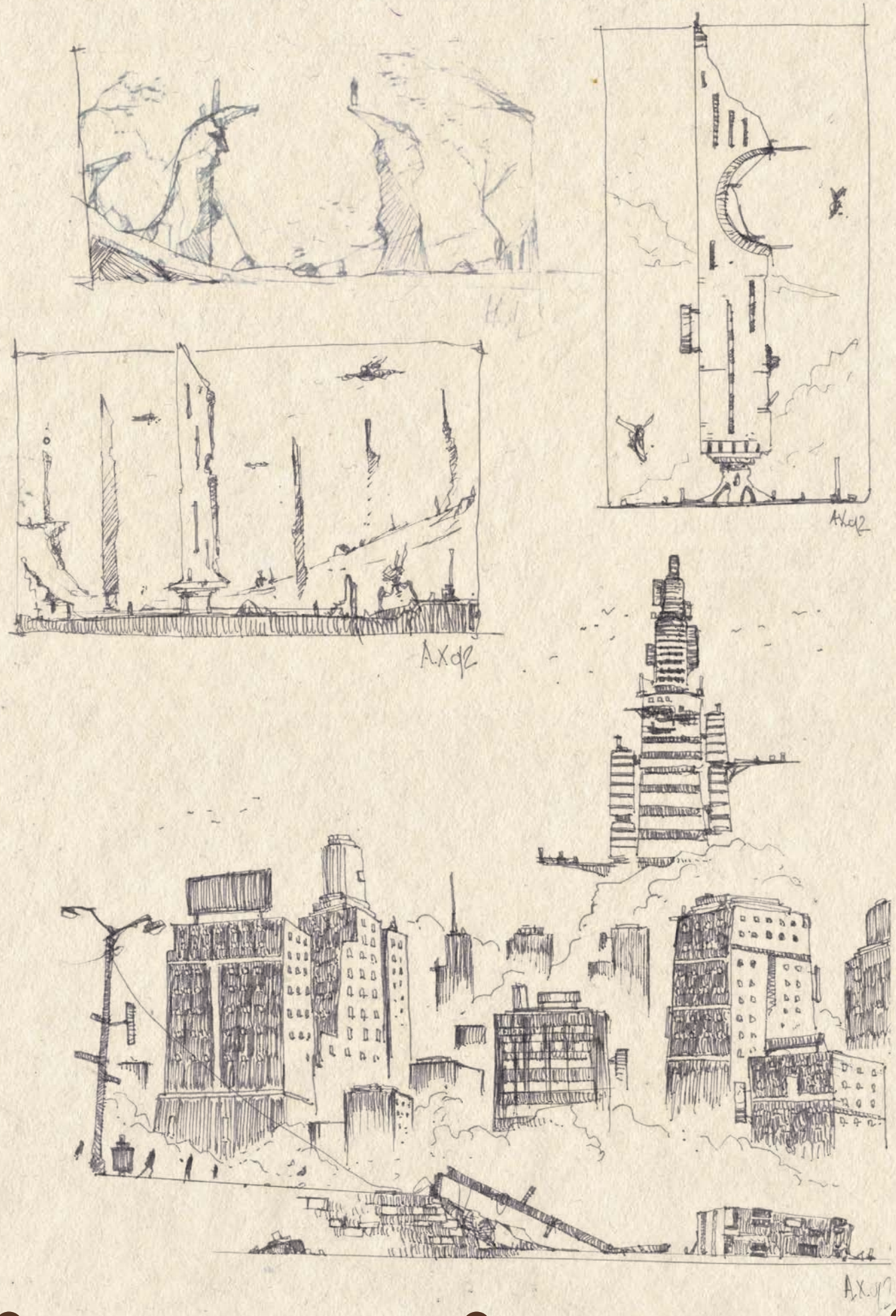

11 Some sketches for a book cover. Normally I prefer to start the first sketches or ideas in paper, maybe because I feel more comfortable on paper

12 Some more sketches for a book cover project

11 This technique is awesome! I used markers on tracing paper. The texture is impressive. The effect is simply lovely.

2dartist

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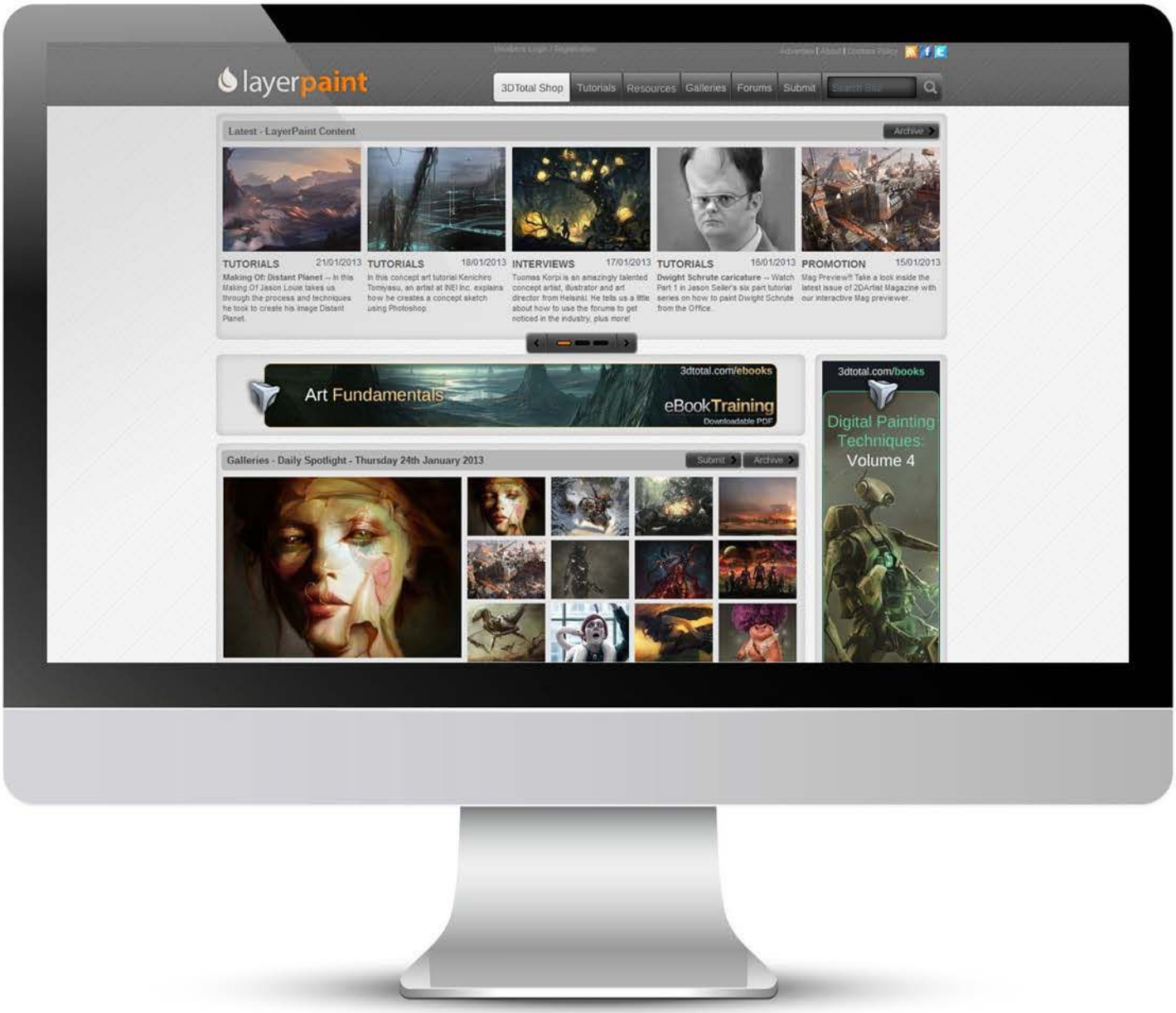

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The Artist

Mathieu Roszak
freaksfx.blogspot.fr

Software Used:
Photoshop

Mathieu Roszak is a self-taught freelance creature designer from France. He has created monsters in Photoshop since 2012 and recently in ZBrush. He works mainly in the film industry.

Photo-manipulate a zombie

Creature designer Mathieu 'FreaksFx' Roszak demonstrates how to turn an ordinary photograph into a grizzly action shot of a zombie

A quick and fun way to make a zombie character...

Have you ever dreamed of being one of the Walking Dead? Here is a simple tutorial which will help you to turn you or your friends into a creepy zombie! Using photo-manipulation techniques this step-by-step tutorial will show you how to quickly alter an action shot into a grizzly scene.

01 **Prepare your background image:** I decide to use a personal picture as the base for my work, so I ask a very skinny friend to be my model. To save time I choose a creepy and dark place for my background, and then I ask my model to have a dynamic and twisted pose (I wanted to see his rib cage) and pull an aggressive facial expression. Now it is time to darken my picture: I duplicate my original picture twice. I desaturate the second one and I change its blending mode and play with opacity. When I am satisfied, I merge them. I now duplicate this new layer and change the color: I add a blue tone in order to have a colder mood. My background image is ready.

02 **Zombie's face:** I use the Stamp tool to erase the visible eyebrows. I import a picture of a human skull and try different blending modes and adjust the opacity.

I erase the part of the skull I don't need. In this case, I just keep the upper skull (the cheekbones and the brow bones) in order to have an emaciated effect. I overlay a few times the same layer, and I try different blending modes such as Multiply, Overlay or Hard Light with different opacities to create something cool.

I work now on the mouth area. I import images of decay textures and I play with blending modes and opacity to make a raw, rotting mouth. I erase what I don't need. ▶

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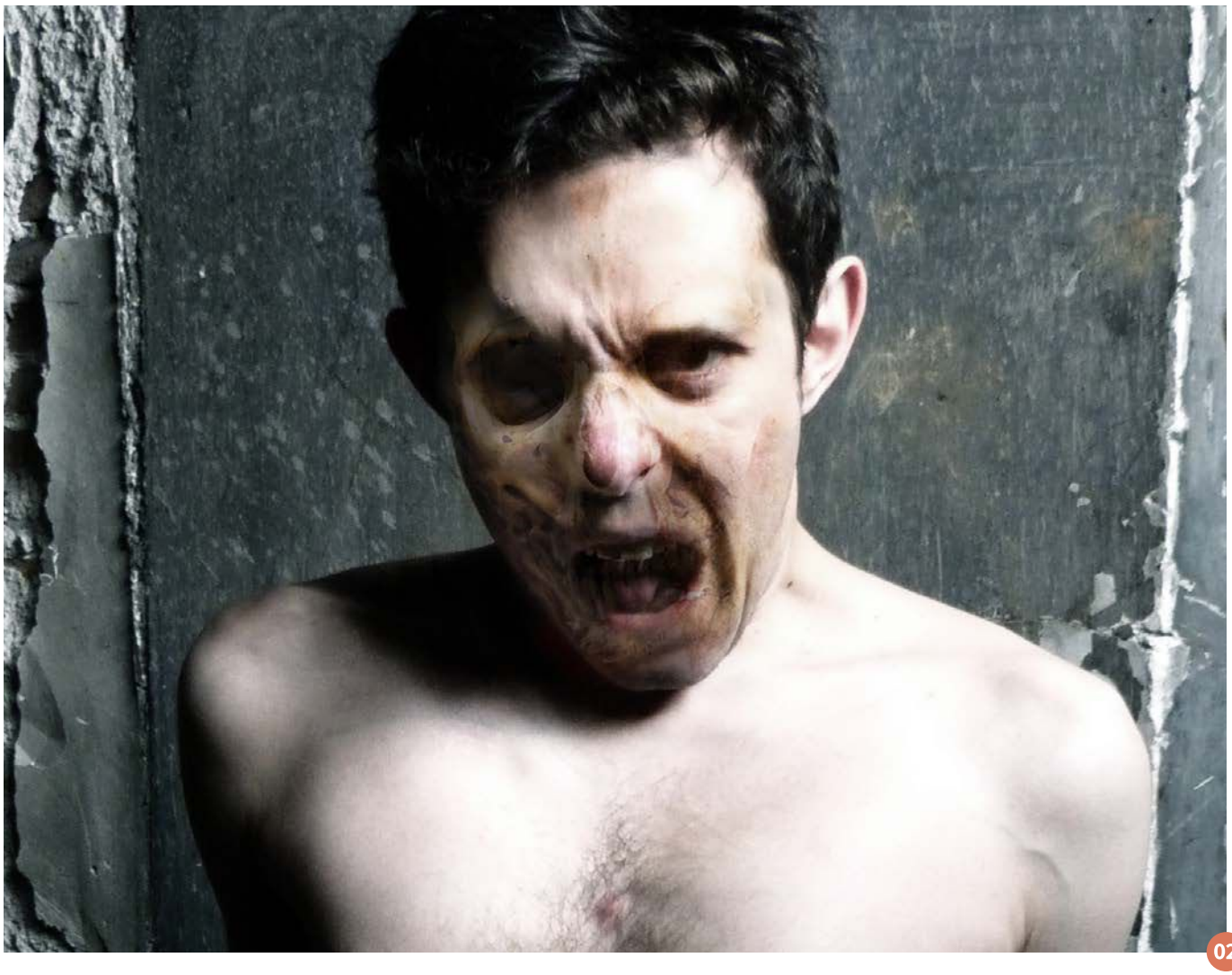
01 **Duplicate the photograph, alter the blending mode and opacity on one of the images, and then merge the images back together**

02 **Use references of skulls and decay to develop the zombie's face**

01



02

03 **Textures on the body:** I use different textures of decay and rust to cover the whole body. I use the Select tool to pick some dark elements of my texture pictures up, and play with their blending mode and opacity, duplicating them a few times, and changing the size and the position of the layers. By overlaying all of the images, I start to have a decaying body! Again I erase all the parts I don't need.

04 **Moving the shapes:** I merge all my layers together. I rectify the symmetry of my zombie's face and I shrink his ears using the Liquify tool. Now I duplicate my layer and I desaturate it to add more darkness and deepen the mood.

05 **Adding colors:** I use the Eyedropper tool to pick a dark color up. With the brush tool set on a low opacity, I enhance the shadow area and details on the skin (under the eyes, under the cheekbones and the decaying parts of the belly). I now paint the eyes; I choose a white color to make it look like there are cataracts in the zombie's eyes. I zoom into my picture and check the detail transitions on each area because sometimes I forget to erase some parts of my different layers. I use the Stamp tool to rectify any mistakes. I also add a black shadow in order to hide the lower part of the body.

06 **Using effects:** I merge all my layers and I duplicate my new one. I use the Watercolor effect to link all my colors. I duplicate this layer and I add a Radial Blur. I erase the part where my zombie's head and belly are and keep a few body elements in the blur such as the hands and abdomen.

07 **Final touches:** I add few little white spots using my brush tool to give a shiny effect to the eyes, and then I check my shadows and the light areas for the last time! My zombie is ready!

03 The body begins to decay by overlaying dark textures of rust and decay

04 Make small adjustments to the face, shrinking the ears with the Liquify tool

05 Enhance the shadows on the skin and add cataracts to the eyes

06 Use the Watercolor effect and Radial Blur on aspects of the image to show some movement

07 Make final touches by adding white spots to the eyes, check shadows and the light

The Artist

Mathieu Roszak
freaksfx.blogspot.fr

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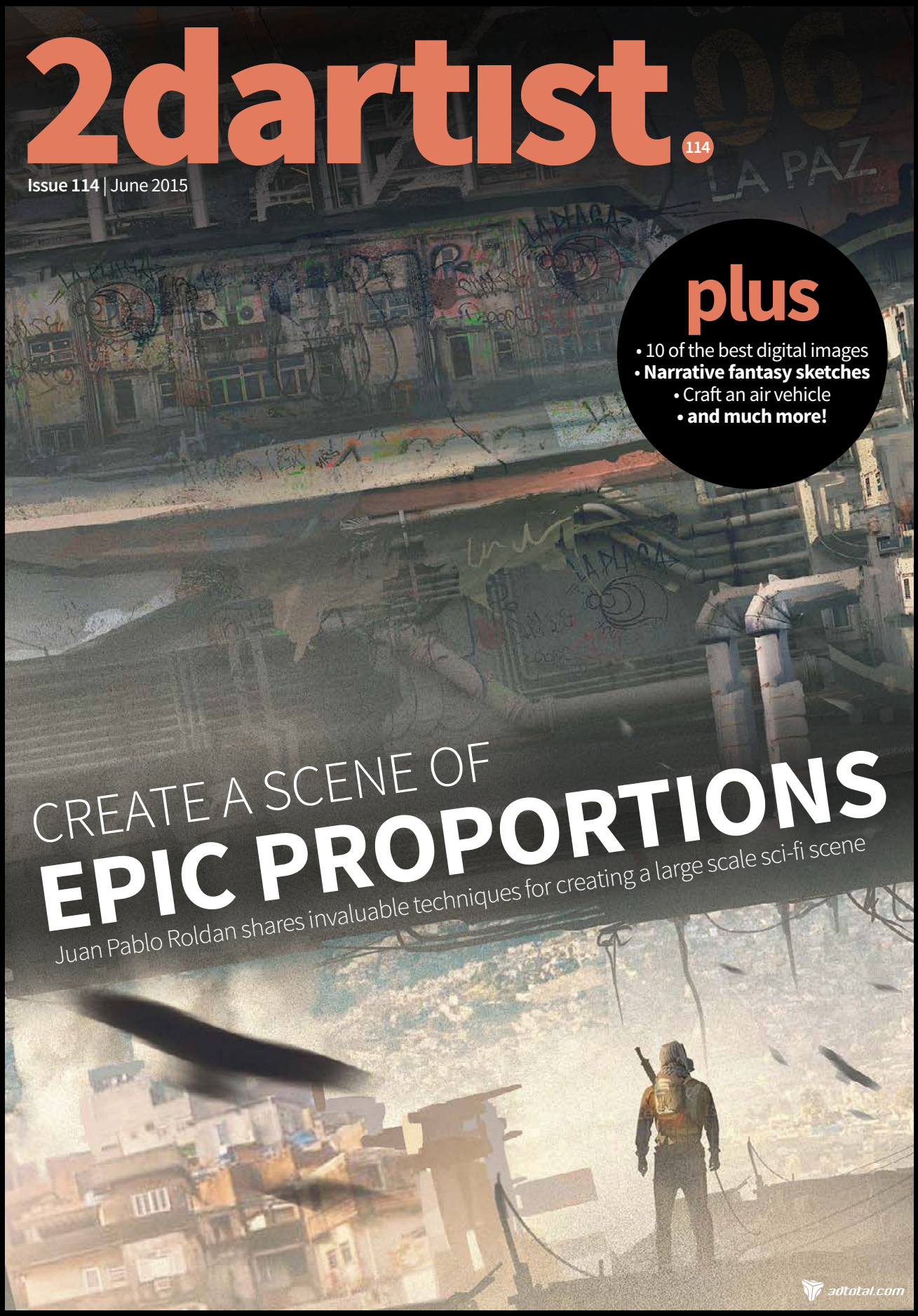
Issue 114 | June 2015

plus

- 10 of the best digital images
- **Narrative fantasy sketches**
- Craft an air vehicle
- **and much more!**

CREATE A SCENE OF EPIC PROPORTIONS

Juan Pablo Roldan shares invaluable techniques for creating a large scale sci-fi scene



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The Artist

Jessica TC Lee
jessicatcl.com

Software Used:
Photoshop

Jessica TC Lee is an award winning concept artist and freelance illustrator, based in San Francisco. She is currently working on projects for the *League of War* game, and an upcoming unannounced project.

Design a dynamic dropship

Use two points of perspective to add points of interest to your work! Jessica TC Lee also shows us how to convey depth of perspective in Photoshop through color temperatures, lighting, and the essential rules of perspective

Learn how to use perspective and depth to compose an interesting image...

This aircraft painting tutorial shows how to create a sense of depth starting from sketches to line drawings, and then using perspective rules plus color temperatures, lighting and values to complete the image. Also, the tutorial briefly mentions what you should try to keep in mind when designing a prop, in this case, an aircraft. In addition, the tutorial also explains how to construct a believable and interesting interior.

When starting out with a design, it is very important to have a clear idea of what is required for the end result. In this case, it should be a sci-fi aircraft, and the scene should convey depth with perspective. With a project brief as open as this one, it is even more important to figure out before you start sketching the four Ws; what time the scene is set, where you want the scene to take place, what is going on in the scene, and who is going to be in the scene? With these thoughts being kept in mind, it is much easier to spot inspiration when you are doing research.

In order to convey depth with perspective, we have to understand the power of perspective lines; that things appear to be moving away when lines are diminishing to a point. We also have to understand atmospheric perspective (things appear farther away with less value contrast) and the power of overlapping; arranging elements in foreground, mid-ground and background.

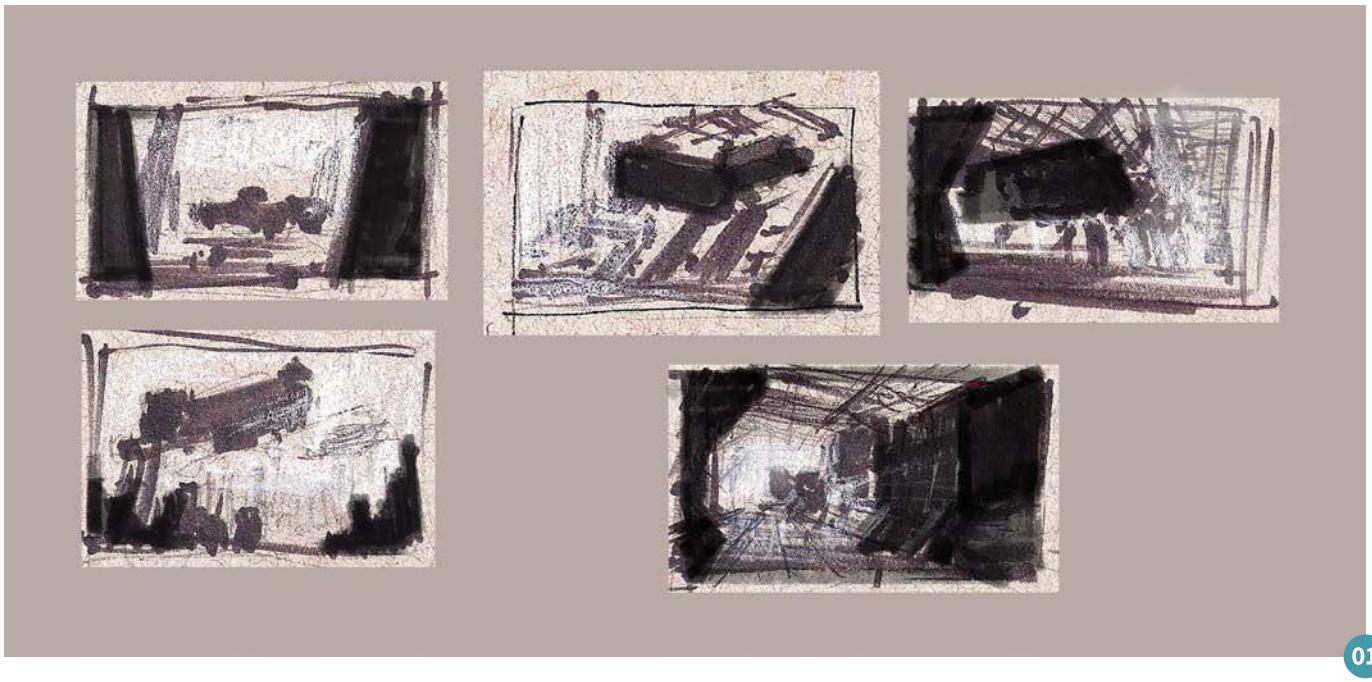
The technical knowledge required for accomplishing this painting is very basic; the most used tools in this tutorial will be the Lasso tool and Pen. The image adjustments will be made using Levels.

01 Brainstorming compositions and designs: I brainstorm rough thumbnails while thinking about the power of perspective lines, atmospheric perspective and overlapping objects. According to the rules of perspective, one point or extreme two point perspectives are usually best to show off depth on a flat 2D surface, if it's an interior scene. However, since extreme-two-point perspective contains more diagonal lines than one-point perspective, it makes the image more interesting. Two-point perspective usually becomes the better choice among the two for interior scenes.

However, if the scene is set outdoors, the atmospheric perspective and overlapping of objects become much more important than the perspective lines. This is because there are not as many lines of structure to show off the perspective lines as there are in interior scenes.

I also set the camera angle very low to show off the scale of the objects, and to help create the epic feeling of the scene.

Whenever I want to show off the scale of something or give a scene an epic feeling, I consider using a low camera angle and bring in a third vanishing point. Our sense of scale is strongly tied with the horizon line and the



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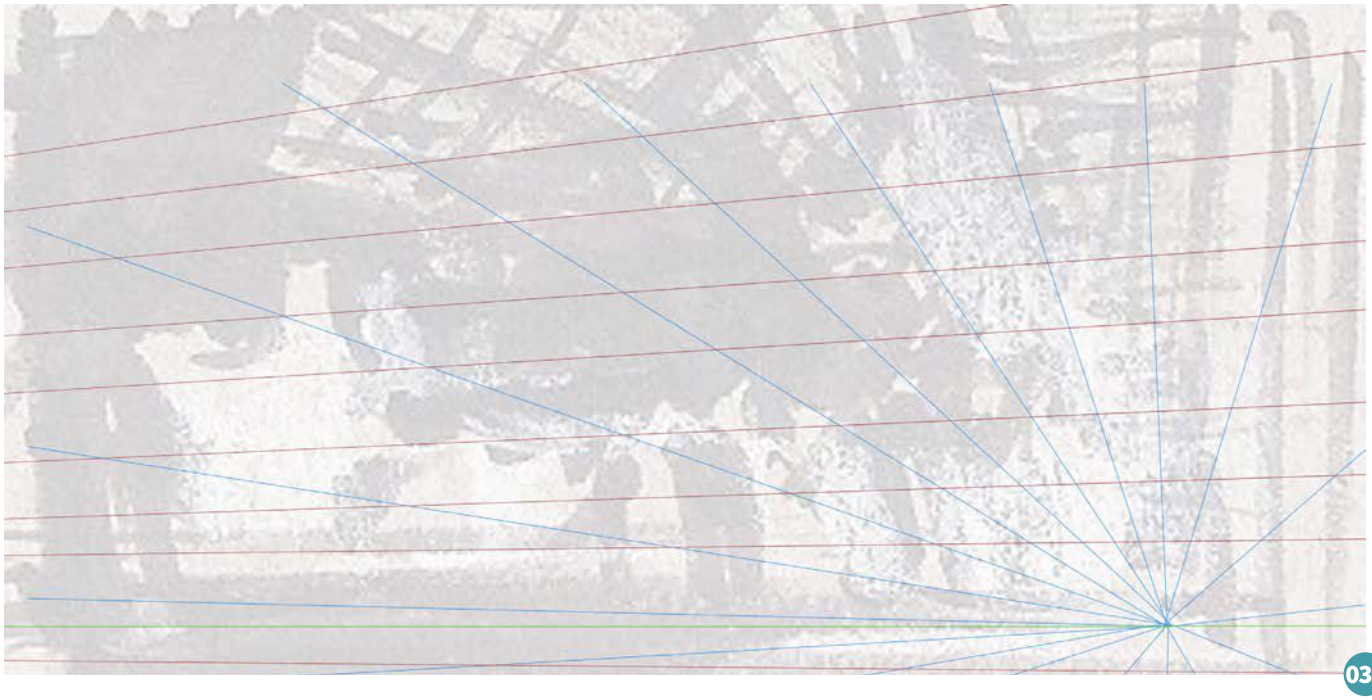


03a

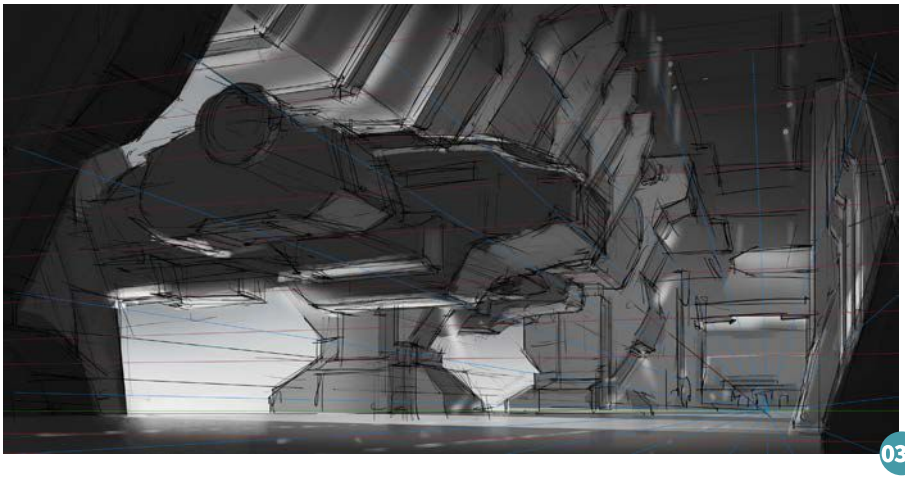
vanishing points, especially when the ground level is clearly indicated in the scene. By setting the camera angle low the scale of the image seems more impressive.

02 **Figuring out the main prop:** It is a good idea to dig into the design of the main prop in quarter view, once you have decided which thumbnail to go for, but BEFORE fleshing out the line drawing of the entire scene. The reason that I use quarter view is that it allows me to design both the structures and silhouette of the scene in 3D while not having to worry too much about any special perspective, in this case, looking up.

The reason why I do this before fleshing out the line drawing of the entire scene is because different parts of an aircraft are connected in much more complex ways than a portion of an interior is. It is much easier to figure out where everything should be positioned before you put the aircraft into a special camera angle.

In addition, when I design the prop, I think about the four Ws I have decided upon, and get inspiration from movies like *Elysium*. Instead of more futuristic streamline shapes and a fighter jet, I want to use boxier shapes to convey the near-future feeling of the design and to show it is more a dropship. I also consider the basic mechanisms which will define the overall structure of the aircraft, such as how it lands and takes off, and where the gas emits from.

03 **Fleshing out the composition:** After gaining a good grasp on how I want the aircraft to look, I start to flesh out the details of the interior design, the basic values and the lighting of the scene.



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When designing interior structures, it is a good idea to think in terms of 'structural parts'. Instead of thinking about walls, think about how the walls are made up of pillars, parts between pillars, and how the room is supported by these parts.

Instead of simply creating doors, think about how you can create an entrance or an opening, suitable for your scene, where objects can move in and out. It is also good to have a general idea of where the main pathway in the space is. In this case, it is the corridor on the right and the entrance for the ships.

Think about how big a human is in the entire space, and design the scale of the parts accordingly. In addition, I use almost only diagonal lines to give the composition a lot of 'criss-crossing', which is a great way to make a scene full of motion.

For the lighting, I want to lead the viewers' eyes from left to right, so I make it look as though the light is coming in from the entrance on the left side. Human eyes tend to be drawn first to where the contrast of light is strongest. I also think about how the decorative lights can lead the viewers to the focal point of the scene. Well designed decorative lights can effectively lead viewers' eyes around an image. ▶

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01 **Initial thumbnail sketches of concept ideas**

02 **Exploring ship designs based on the silhouette of the chosen thumbnail**

03a **Starting to flesh out the interior setting of the scene using perspective lines**

03b **Working out the structural elements of the scene, pathways and lighting**

04 **Overall color tone:** I use a Gradient Map layer to bring in the basic color tones to the scene. The combination of green and yellow is a classic sci-fi color scheme, especially as I am going after a near-future setting, and dark green is associated with military objects. Also, because I want the yellow light to be saturated and eventually have a lighter value, I keep in mind that I need to make the green less saturated and darker, in order to pull off this complementary color scheme.

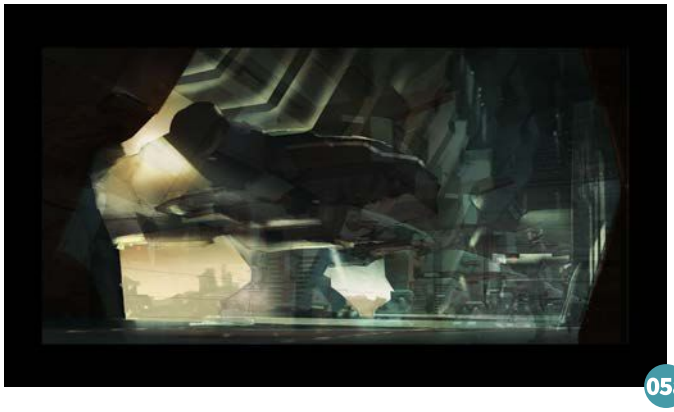
To add in more points of interest to the scene, you can throw in some random images as an easy way to bring in some basic color variation and texture to get a quick head start.

04a

05 **Defining overall lighting:** This is the most critical step of the process which fundamentally defines how the final painting is going to look. In this step, I think about how the temperatures of the lighting affect the sense of distance in the scene. As a general rule, warm colors usually bring objects forward and cool colors do the opposite; therefore I decided to use cooler lighting in the far background. It's usually more interesting and exciting to have some supportive secondary lights in a scene than just one light source.

Also, thoughtfully placed supportive lights can sometimes greatly enhance the form of the objects. If it is placed on the opposite side of the main light source, and behind the main object, it can create a nice rim light to the object and bring out the silhouette.

04b



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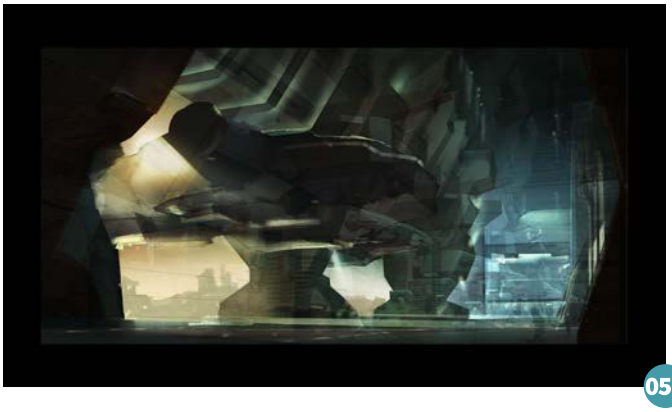

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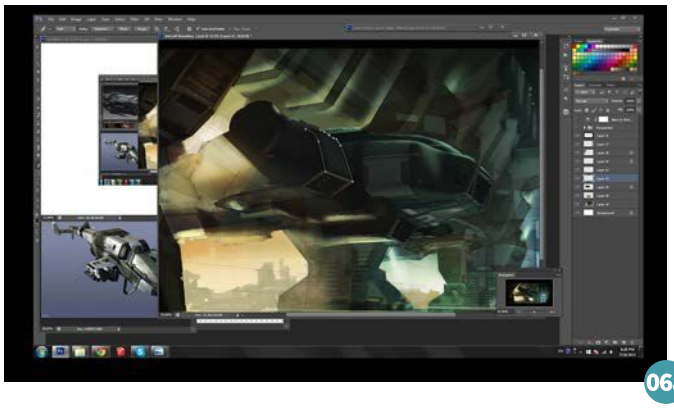
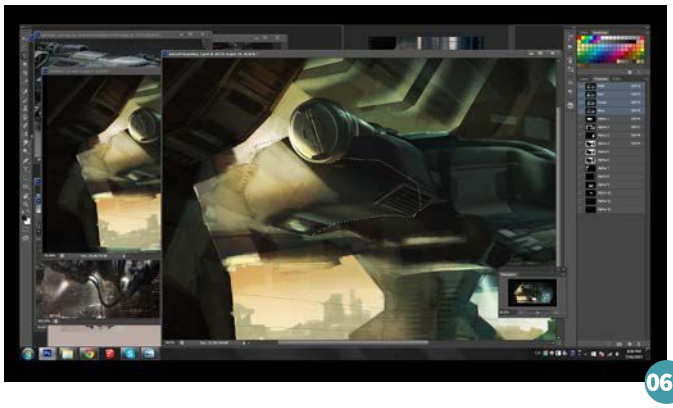


06a



06b

06 **Assorting layers and refining shapes:** I merge all the layers, and it is now time to assort the layers in order to easily make adjustments on different parts later. I use the Lasso tool to select out foreground and mid-ground elements, and then either copy or cut them to their own layers. The Pen tool is a good tool too for selecting. I use both of these tools to get sharp, clean edges while refining the shapes and details.

When I am painting the light side of the object, I combine these selecting techniques with setting my brush mode to Color Dodge. I use a Soft brush to gently bring in the rim light and light side of the object while maintaining both the soft edge and the nice sharp edge. However, once I have the basic value and color set, I switch back to normal brush mode to keep refining the details on the light side. ▶

06c

04a **Use a Gradient Map layer to add basic color tone to the scene**

04b **Overlay an image with 60% Opacity to get some random texture and a basic color palette in to the painting**

05a **Use Lasso tool to select parts that need color and value adjustments in order to expand the overall value spectrum of the image, and bring the various elements forward**

05b **Keep in mind how the temperatures of the lighting affect the sense of distance and how the reduction of value contrast in the far background increases the sense of distance**

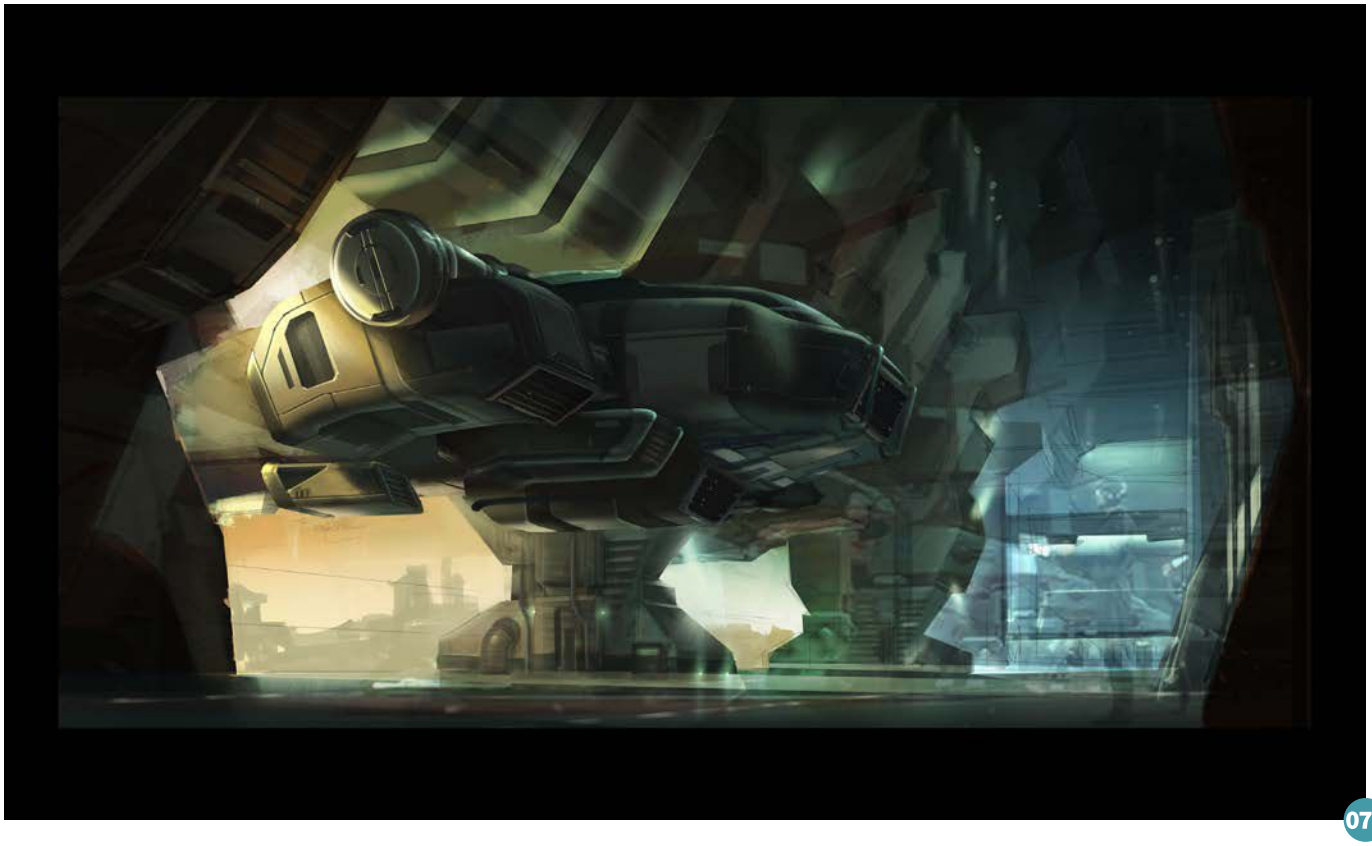
06a **Select the foreground using the Lasso tool, then copy or cut elements into their own layers**

06b **Use both the Lasso and Pen tools to get sharp, clean edges, while refining shapes and details**

06c **Once the basic value and color is set, switch back to normal brush mode to continue refining details**

Continue to add details to the fore and mid-ground of the image

06d



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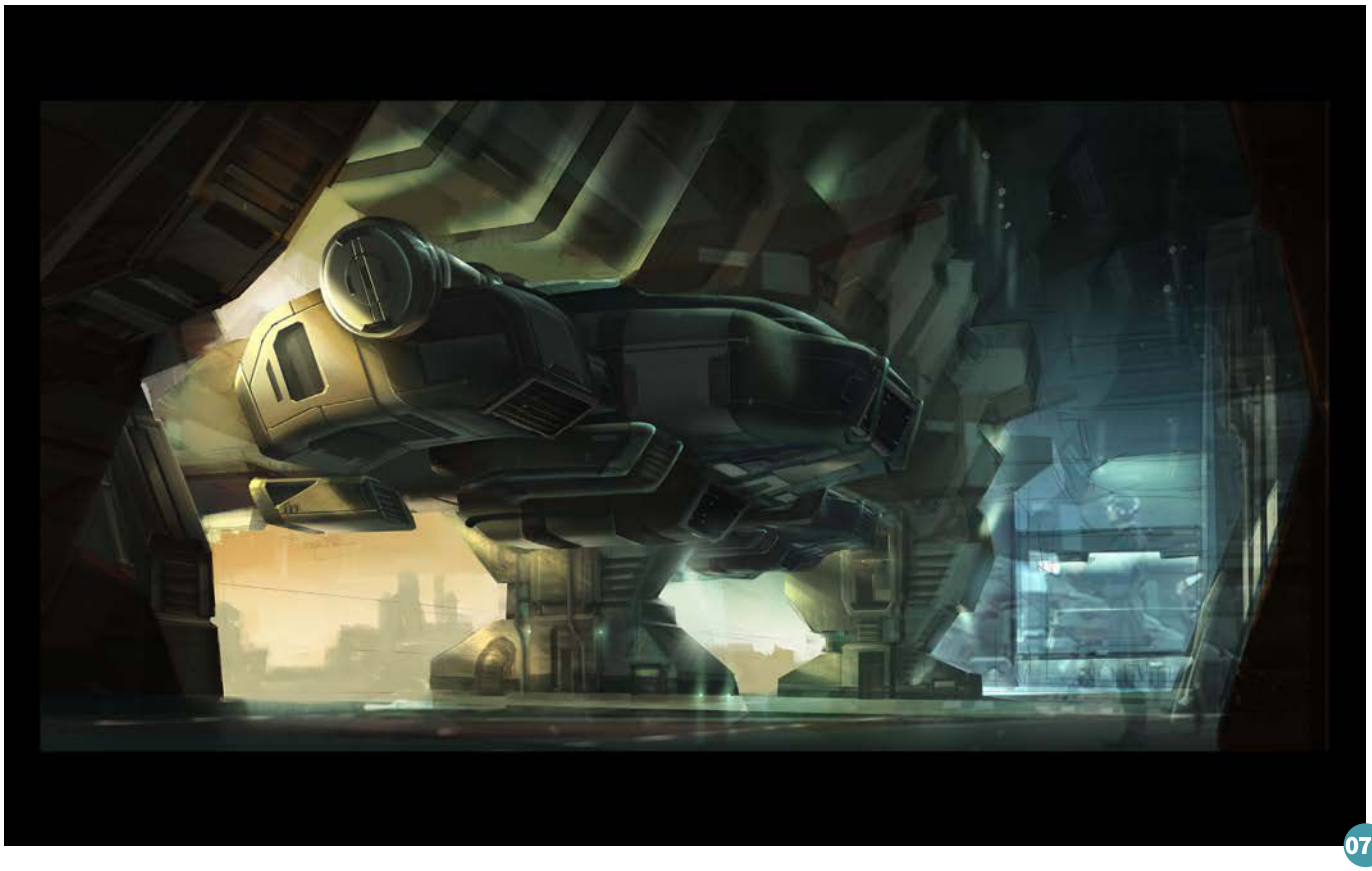
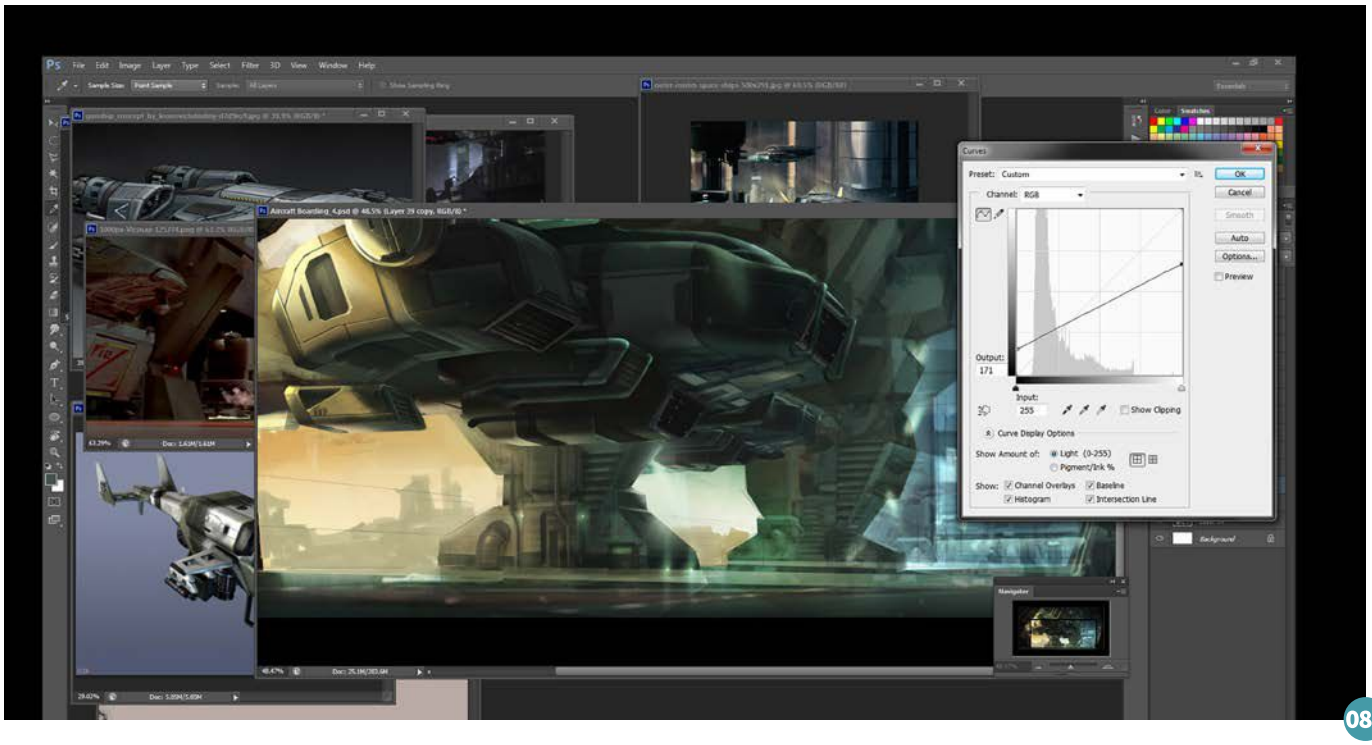


07b

07 **Detail elements and dramatic lighting:** I start to add details to the focal point of the image and the surrounding areas. While adding details, I keep in mind the elements I saw in the reference images of factories, both interior and exterior. There are different sizes of pipes, vents, and a lot of sub-structures. There are also different architectural materials that can add interest in the design.

I also bring in dramatic lighting to make the composition more interesting. The lighting is one of the biggest elements of composition. Good lighting brings in value contrast, enhancing shapes, creating rhythm to the shapes and values. Usually, casting a diagonal light is the most effective way to create dramatic lighting that adds interest to the scene.



08a

08b

Here I pick color from a lighter section of the image and change my brush mode to Color Dodge to gently brush in the light with Soft brush.

08 **Refining and the second ship:** I keep using normal brush mode and Lasso tool and Pen tool to refine the details, and I add another layer and set the layer mode to Linear Dodge. I select the area I want and use the Soft brush to gently brush in the decorative lights.

Selecting the area where I want the light to be helps me to keep the sides that are not lit by the light clean, and also to maintain the sharp edges. Pay attention also to how I gently bring in some light fog to separate the ship from the background interior structure.

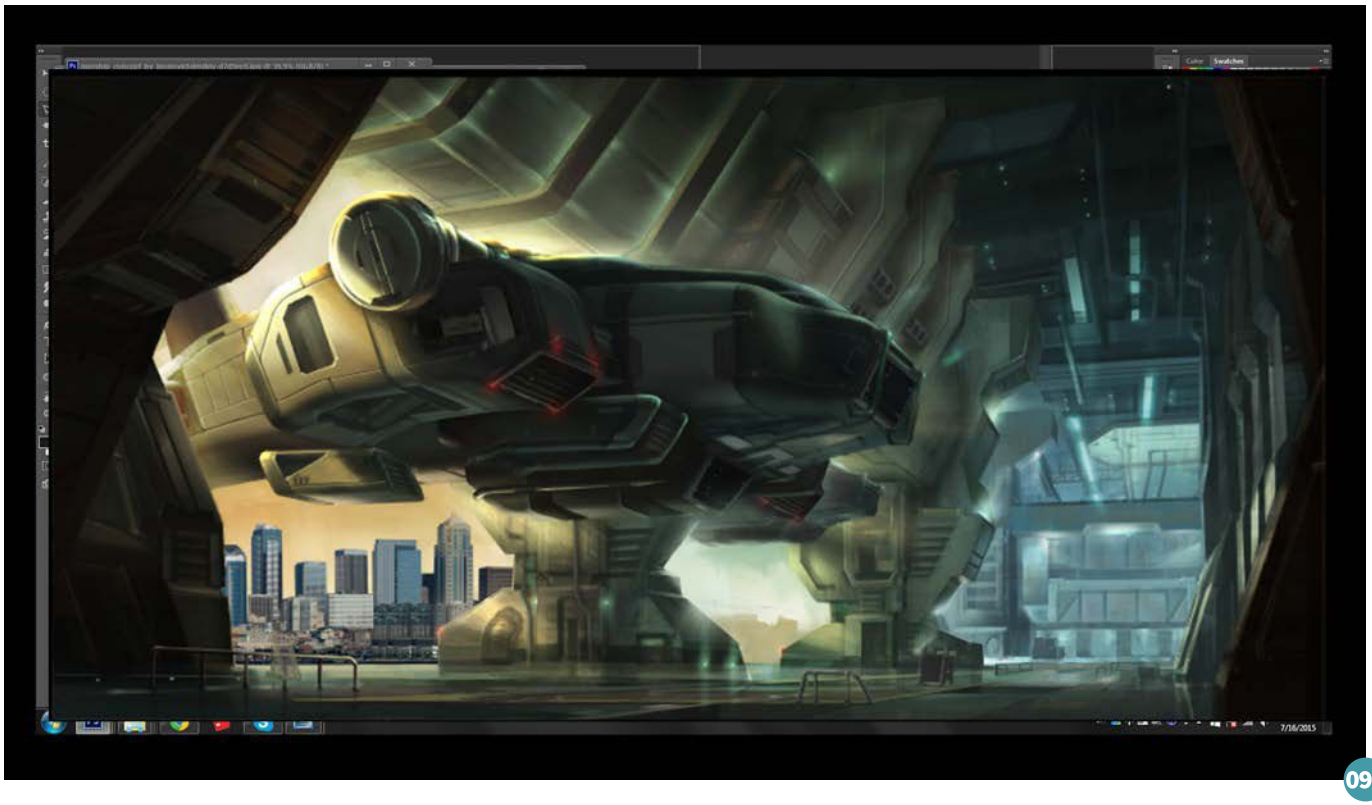
Because the second ship shares the similar perspective lines as the focal point ship, I copy and paste the first ship and then I use Transform and Distort to make the copied ship fit into the perspective. Then, in order to push it back to how far away it should be, I use Level to bring down both the values and the contrast, by flattening the bar. ▶

07a **Refining and adding details with factory elements in mind**

07b **Add dramatic lighting to the composition using colors from elsewhere in the scene**

08a **Copy and paste the first ship, then scale and distort it to fit in the perspective. Then use Level to adjust the value to push it back to the distance**

08b **Use a Soft brush to gently brush in decorative lights**



09a

09b

09 **Outside focal point:** It is now time to flesh out the areas that are not the focal point, which include the far away cityscape and the far background in the interior.

For the far away cityscape, I use textures to speed up the process. It should be kept in mind that shapes with obvious and random 'ups and downs' have more rhythm than repetitive, similar rectangles and shapes.

PRO TIPS

Observe and analyze references

When the deadline is pressing, an effective way to get the most out of a reference is to observe and list the elements you notice that make a place or an object what it is.

List concepts out first

I always list out the important four Ws and what details I feel I want to convey in the scene right at the beginning. Even before I start researching.

I also flesh out the far background area of the interior. When adding details to the ceiling, I remember to put in various pipes, which are signature elements in a factory where structural elements are usually left open if covering is not necessary. I also think about the rhythm of the lights on the ceiling, and break down and variate the sizes of the rectangular lights.

10 **Scale and final touches:** In the last step, I started to bring in elements that might suggest how high a human is in the scene, and now it is time to really bring them in. As there are more colors involved, and I don't know the values they are in the scene, I directly adjust the reference photo, color picking from the values and colors of where I want.

I also add in more decorative lights to give the scene more life. For enhancing the focal point, I also copy and paste the entire image, and blur it, and then mask out the focal point area. These final touches can bring an image to life, but they can be effective only if the fundamental elements are solid already. ●

10a

09a Use a reference image to create a city in the distance

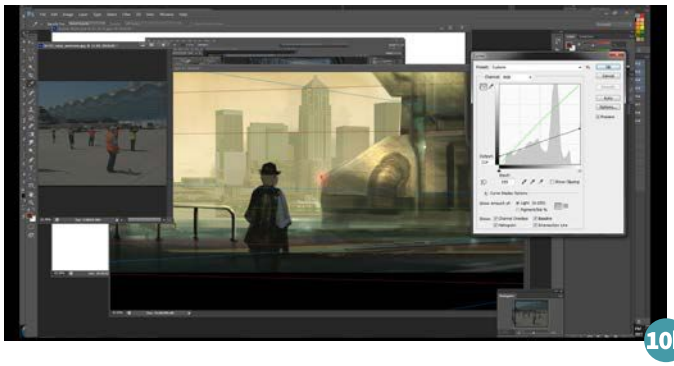
09b Use the Lasso tool to remove part of the skyline

10a Creating more 'ups and downs' add interest to the city in the distance

10b Add figures to the image by using a reference image to color pick

10c Refine your first figure, then copy-and-paste it to create more figures. Use the Levels to adjust the contrast to fit each person

10d Duplicate the entire image and blur it (masking out the focal point which doesn't need blur) to enhance the sense of depth



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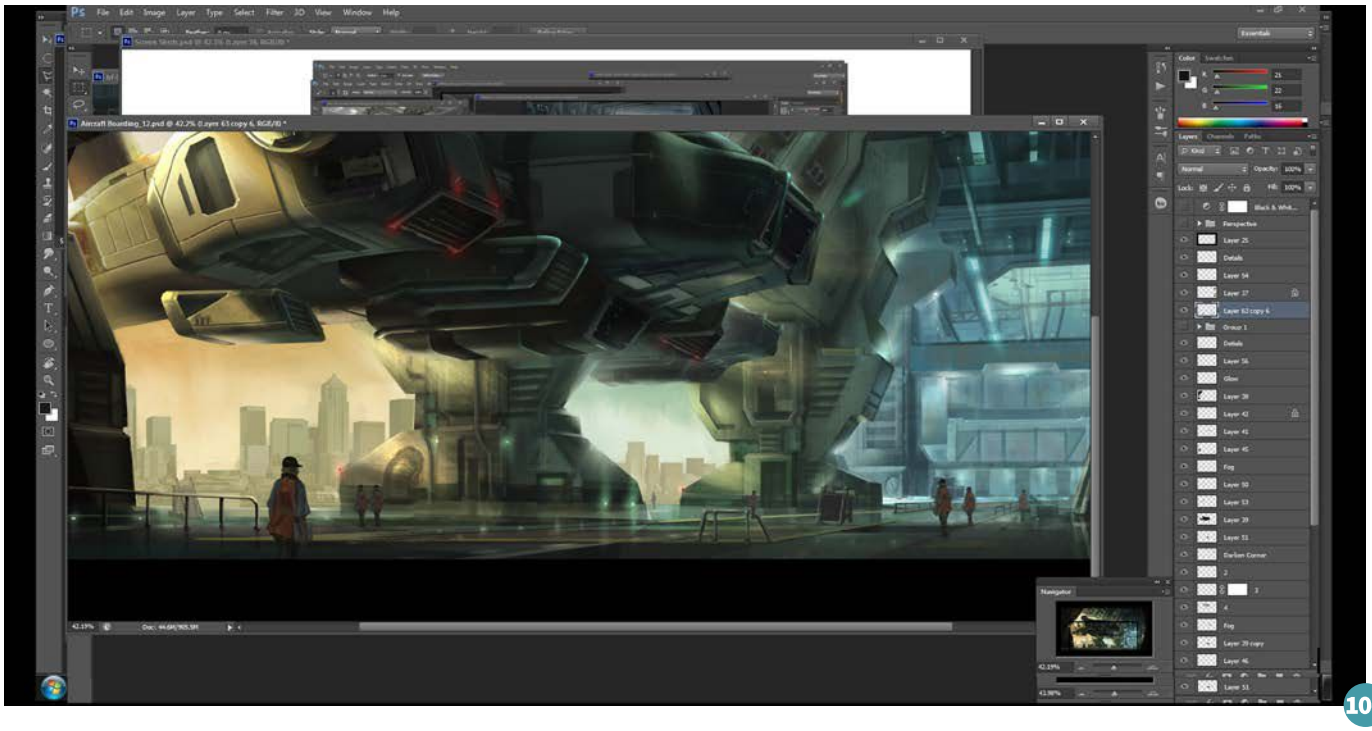

10d

The Artist

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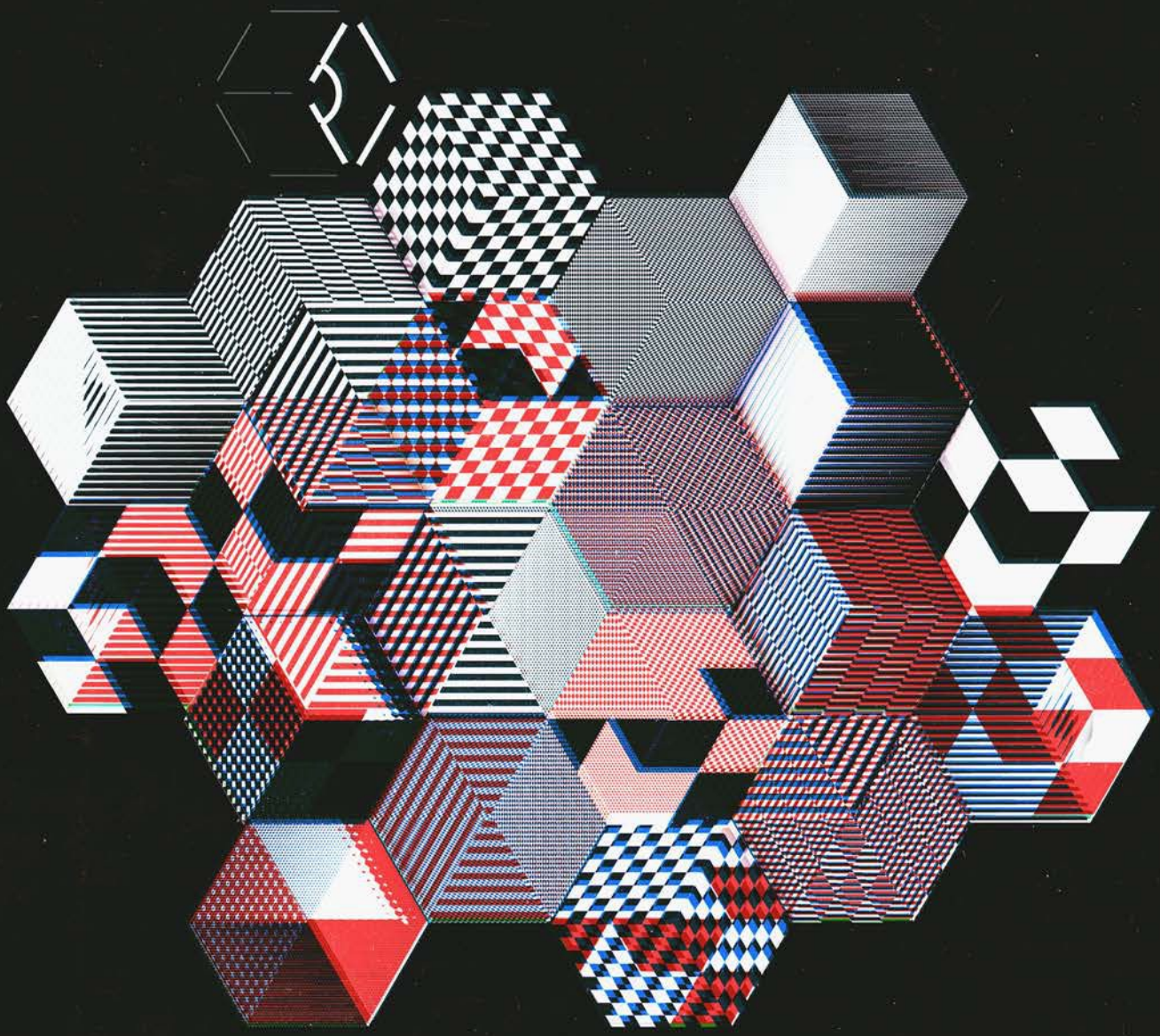

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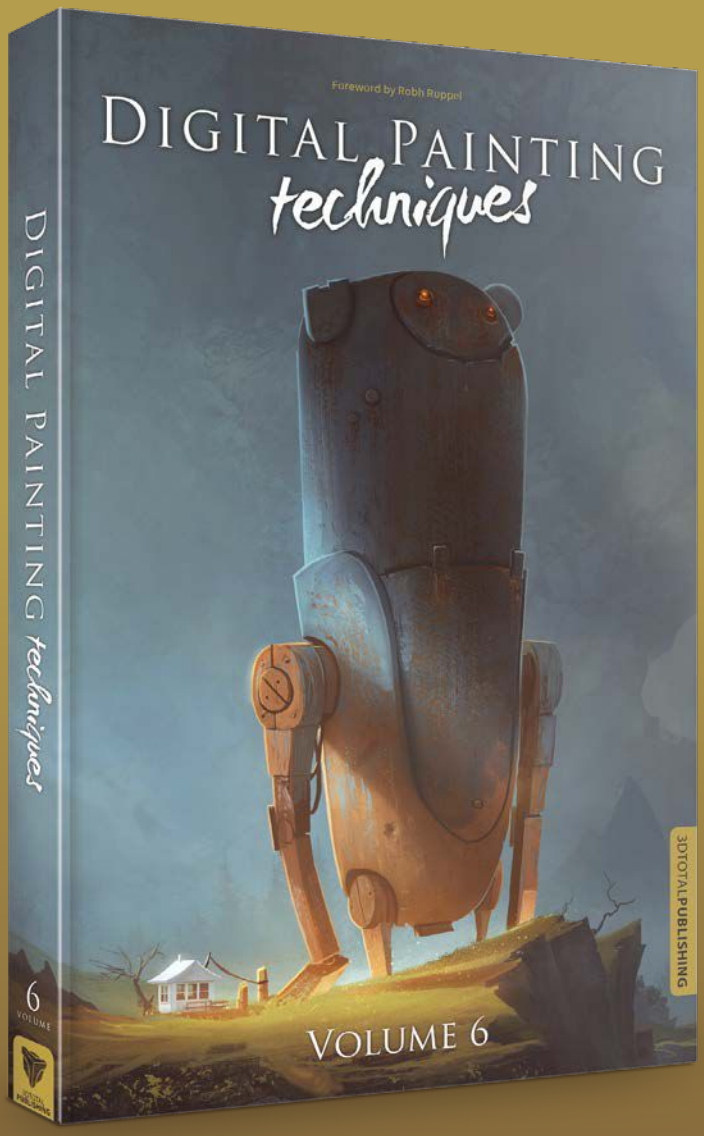

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The Artist

Maciej Drabik
maciejdrabik.artstation.com

Software Used:
Photoshop

Maciej Drabik is a concept artist and illustrator, focusing his efforts mostly on environment design for the videogame industry.

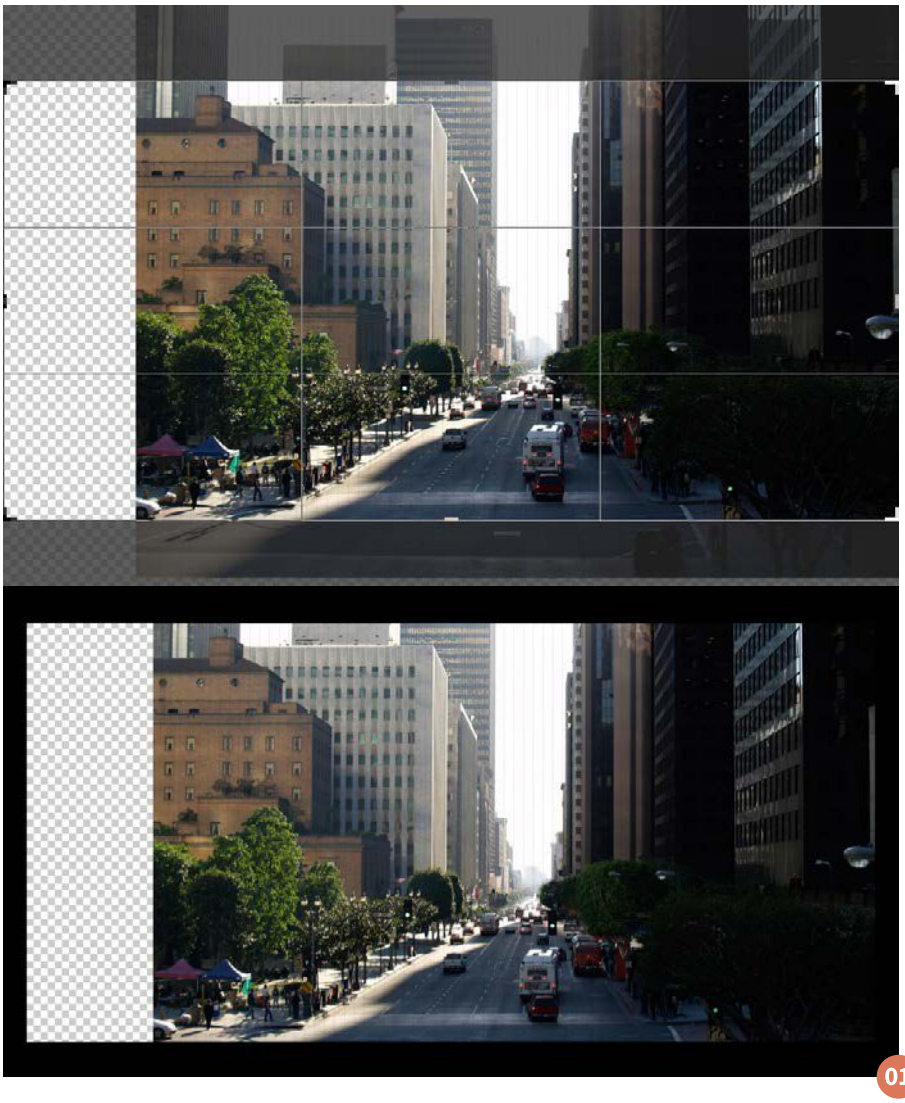
Create a post-earthquake city

Design a cityscape shattered by a colossal earthquake using photo-bashing techniques in Marciej Drabik's tutorial for 2dartist magazine's altering environments series

Get tips on creating photo-realism in a post-earthquake city using Photoshop...

In this tutorial, I will show you how to use fast photo-manipulation and digital painting techniques to create a city after a cataclysmic earthquake. Using photo-bashing techniques – compositing and 'bashing' photographic elements into new forms – I will show you how to dramatically increase the speed of your creative process.

We will add destruction to a photo base and then I will show you how to use some tricks to add mood, atmospherics and realism.

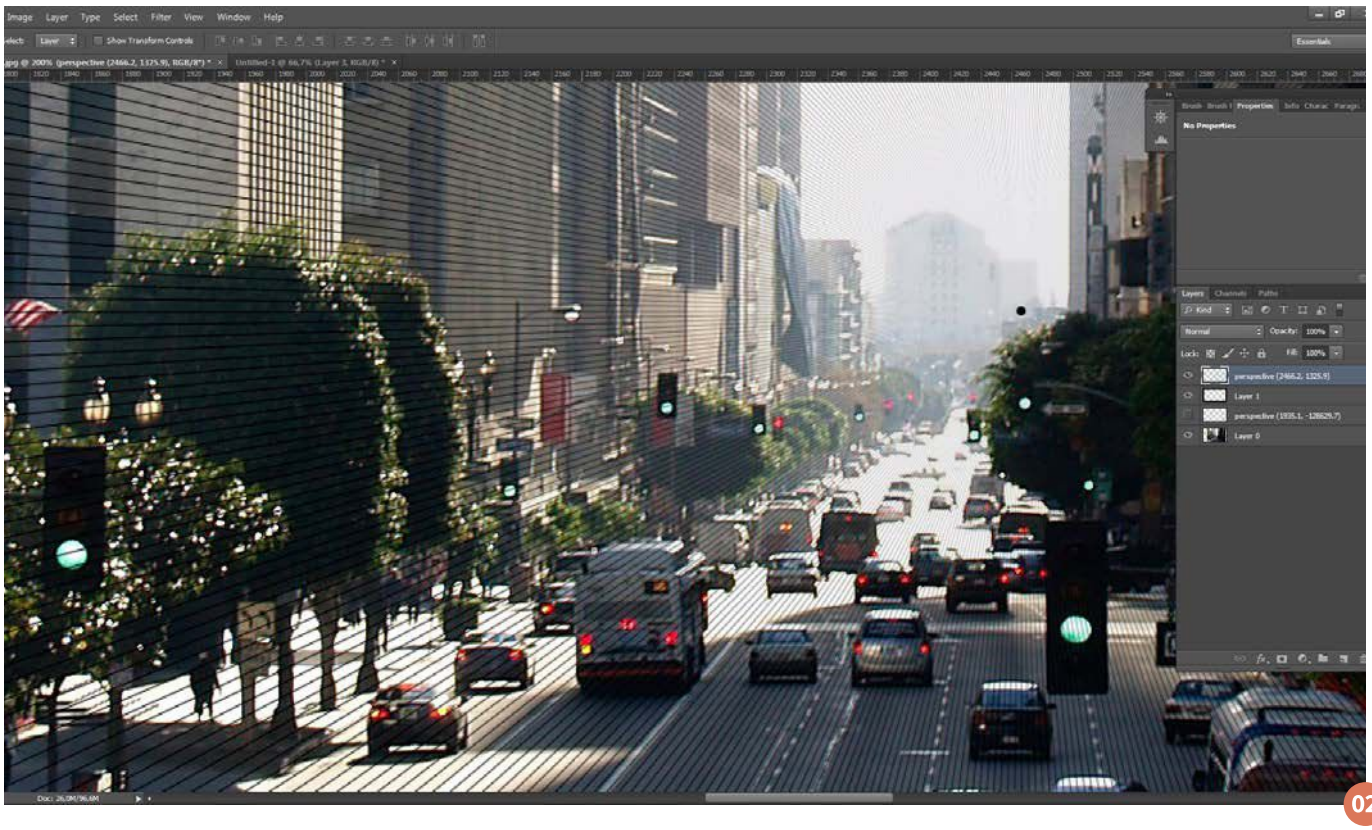


01

01 **Changing proportions:** I've found a photo I like, but I want to get a more cinematic look. This is why I'm extending the view. In a new layer, I add black borders to help me focus on the framing, but I can always hide or unhide some areas.

02 **Perspective:** It's good to have some perspective guides. This will help me when adding textures and blending photos.

For this, I'm using Sergey Kritskiy's Photoshop script from www.hundredsofsparrows.com, but you can use some free perspective brushes, or simply use the Pen tool to paint perspective lines. In this case it's easy because of the city structure, with buildings as the reference points.



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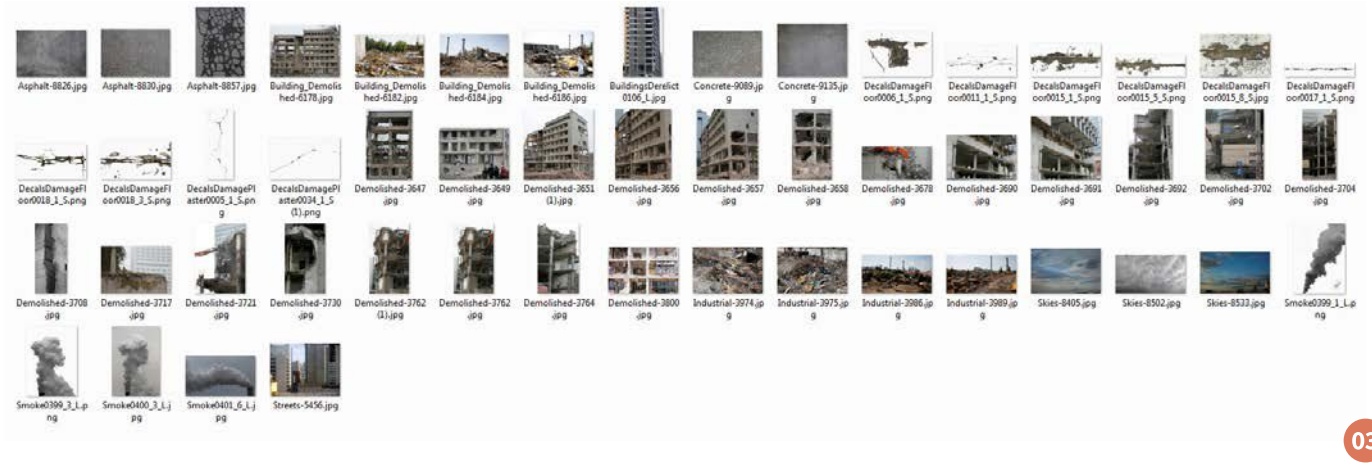

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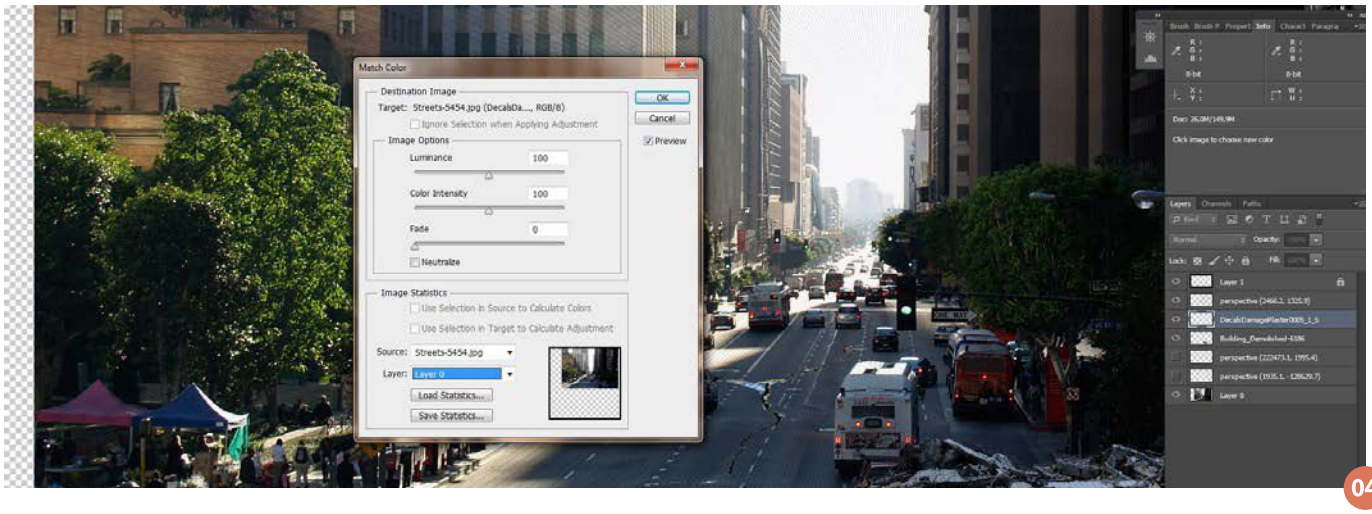


04

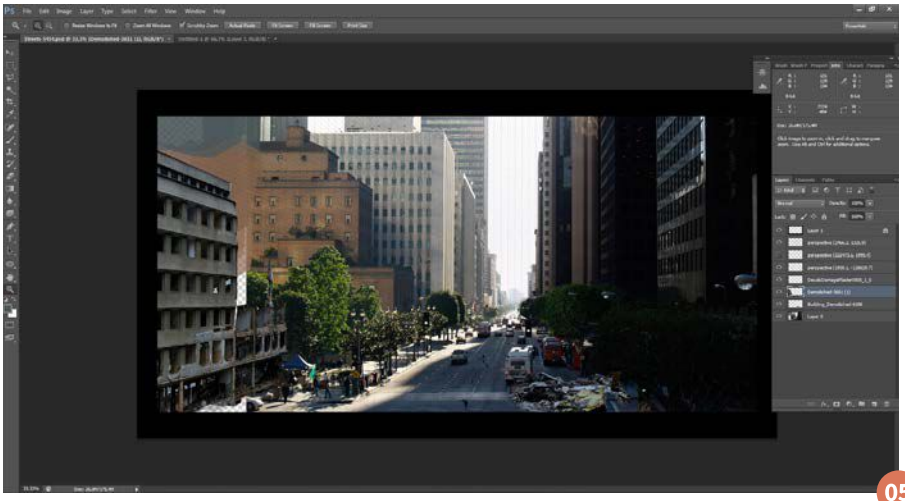
> **"It's important to have a similar perspective or angle in your photo textures, so you won't need to do a lot of image transformations to match the illustration's perspective"**

03 **Getting textures:** Before I start working on an illustration, I need to find textures to use. This time I use resources from www.cgtextures.com and 3dtotal's free textures website, www.freetextures.3dtotal.com, as both websites offer free-to-use images.

As you can see, I've searched for destroyed buildings, debris, cracks, and so on. It's important to have a similar perspective or angle in the photo textures you choose, so you won't need to do a lot of image transformations to match the illustration's perspective.

04 **Matching color:** Match Color (Image > Adjustments > Match Color) is the function I'll use to match the color of my photos to my base image. In the Source drop-down box, I choose the name of the work file that I have opened in Photoshop.

Then in the Layer drop-down box, I choose the layer that I want to match my photo textures with (in this case, Layer 0, the background photo layer). This tool is very helpful but sometimes it just doesn't work the way we want it to. In that case, we need to adjust the color balance and levels manually.



05

05 **Filling empty space:** Because of my earlier cropping, I now need to fill the left side of the image. For this, I'm using a photo of a demolished building, using the Free Transform tool to match its perspective. (This is when it's good to have guides!) The rest of the empty space is just loosely painted, and I will decide how to fill it later. ▶

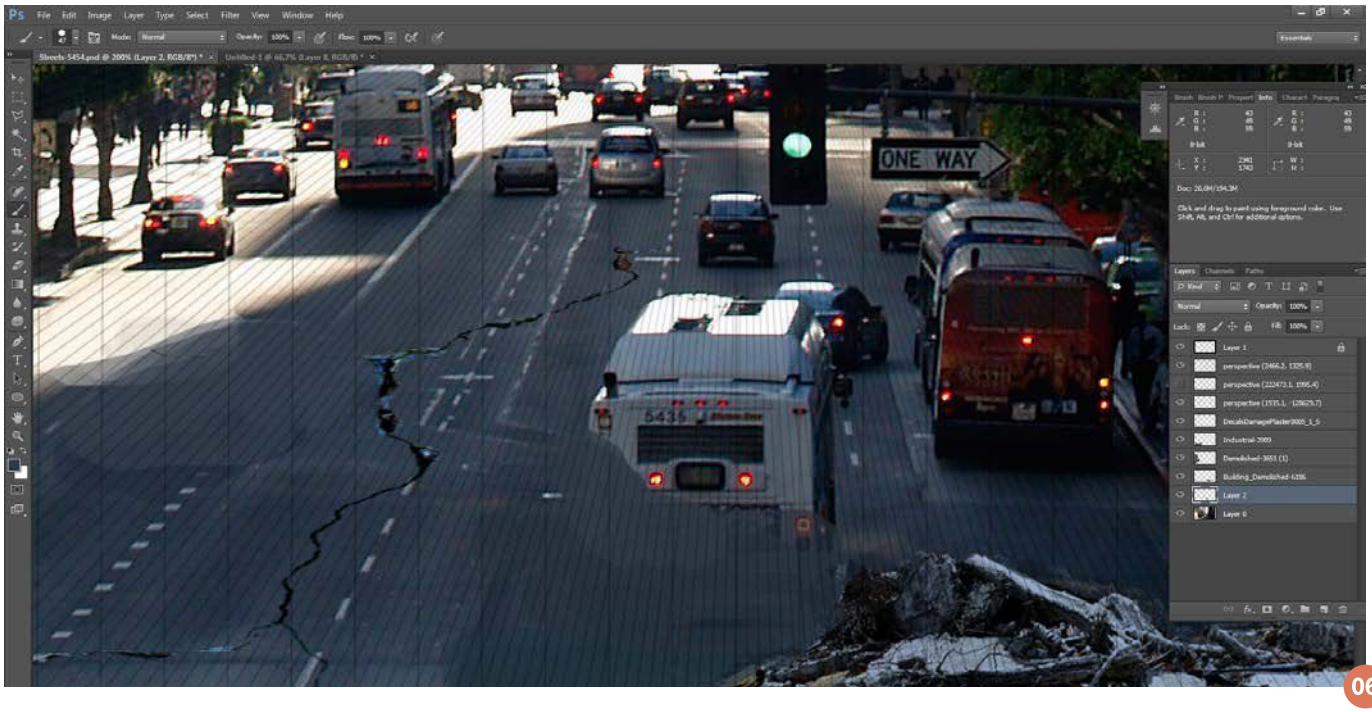
01 **Extending the width of the original photo and framing the new composition with black borders**

02 **Adding helpful perspective guidelines**

03 **The textures collected for this image**

04 **Using Color Match to match new textures with the background image**

05 **Filling holes in the image with new buildings**



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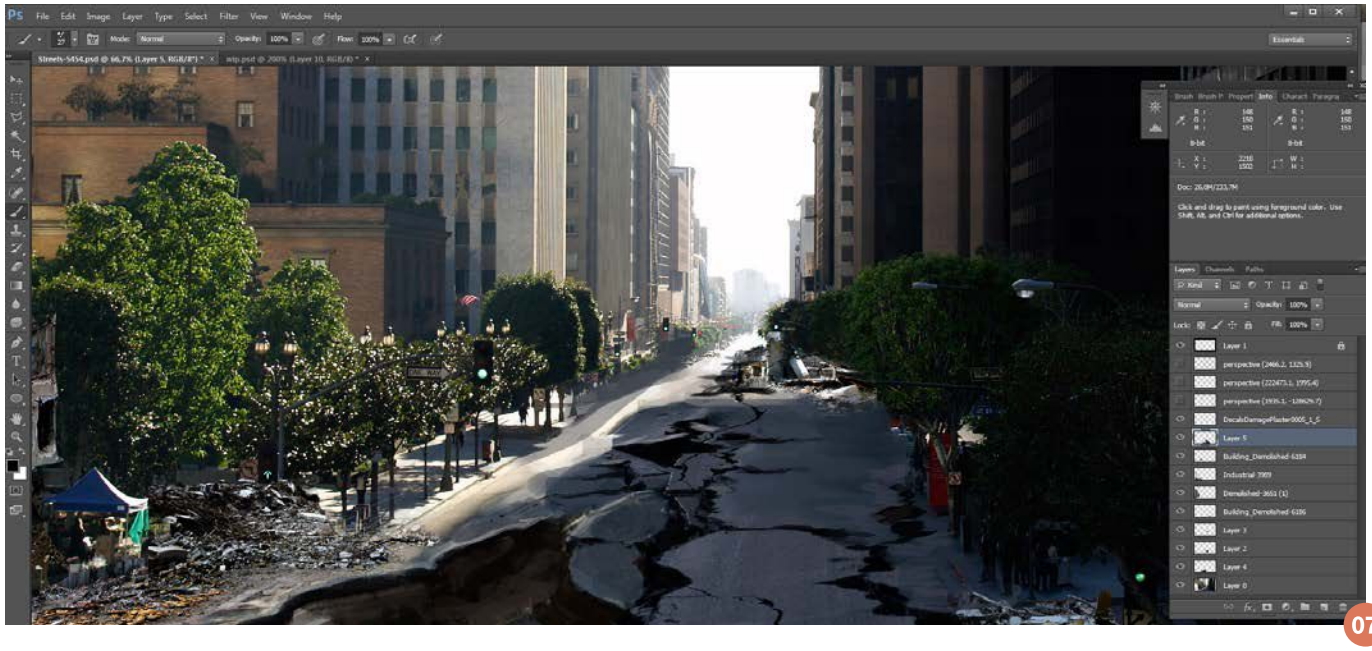

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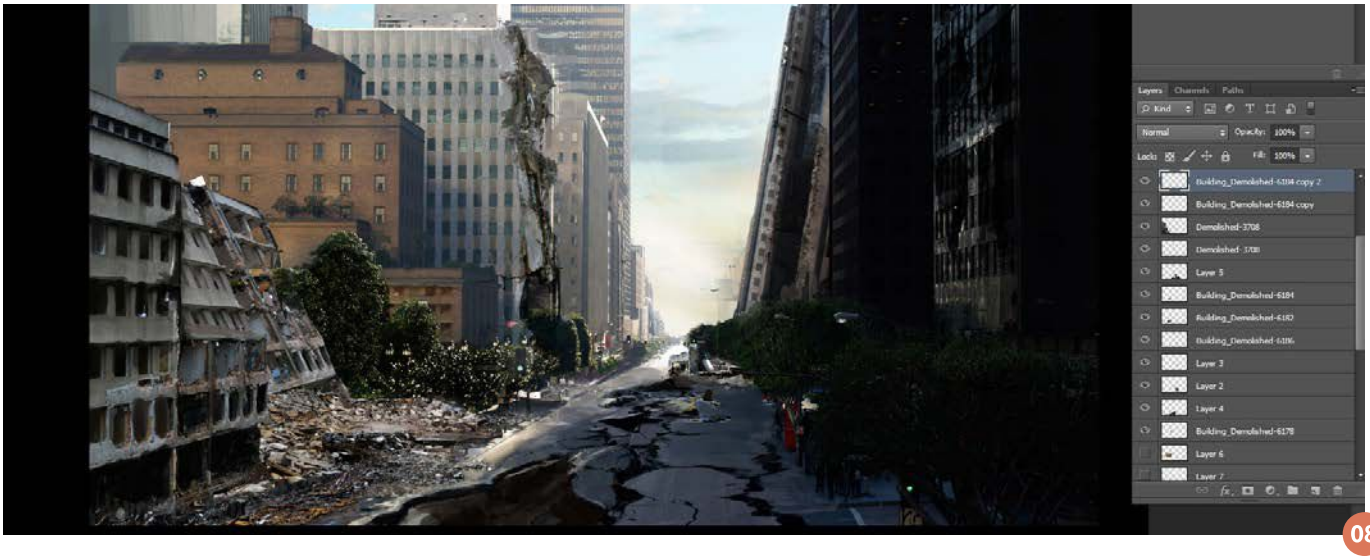

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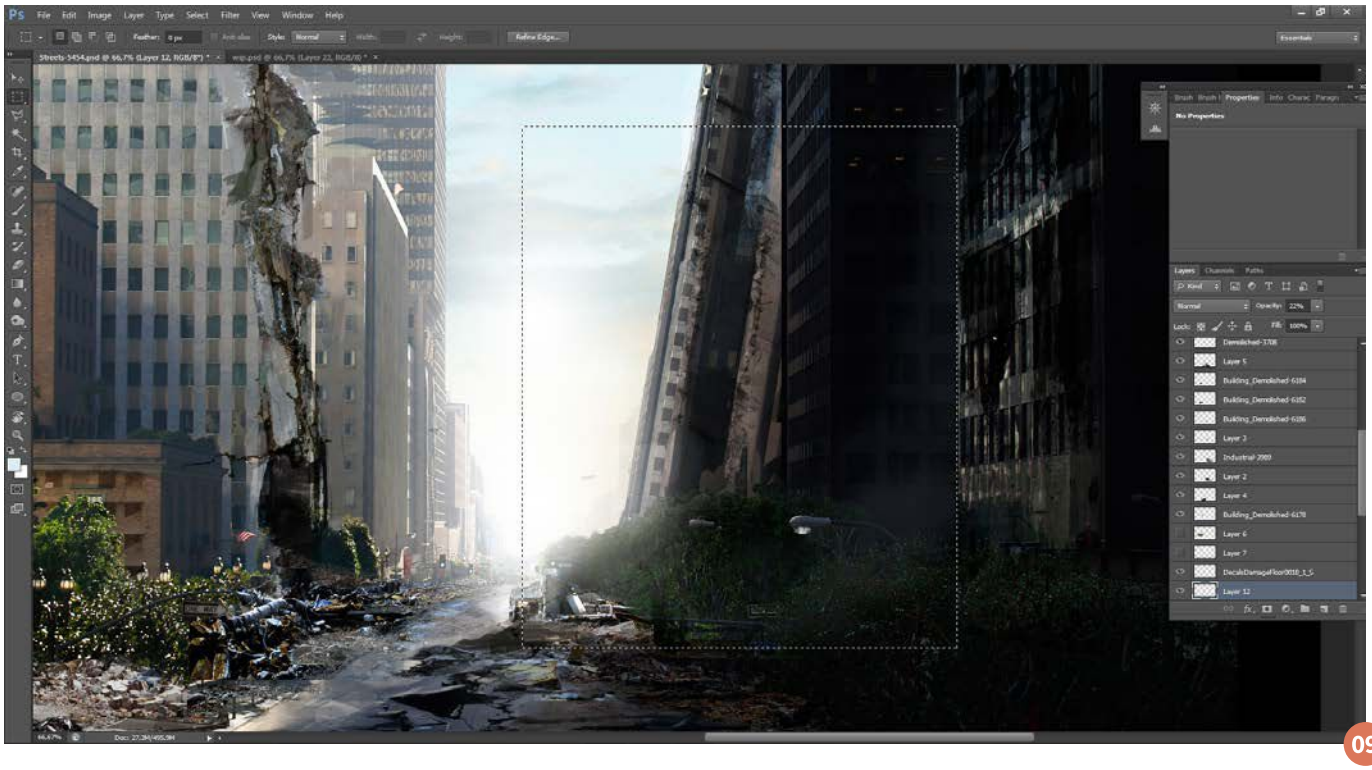

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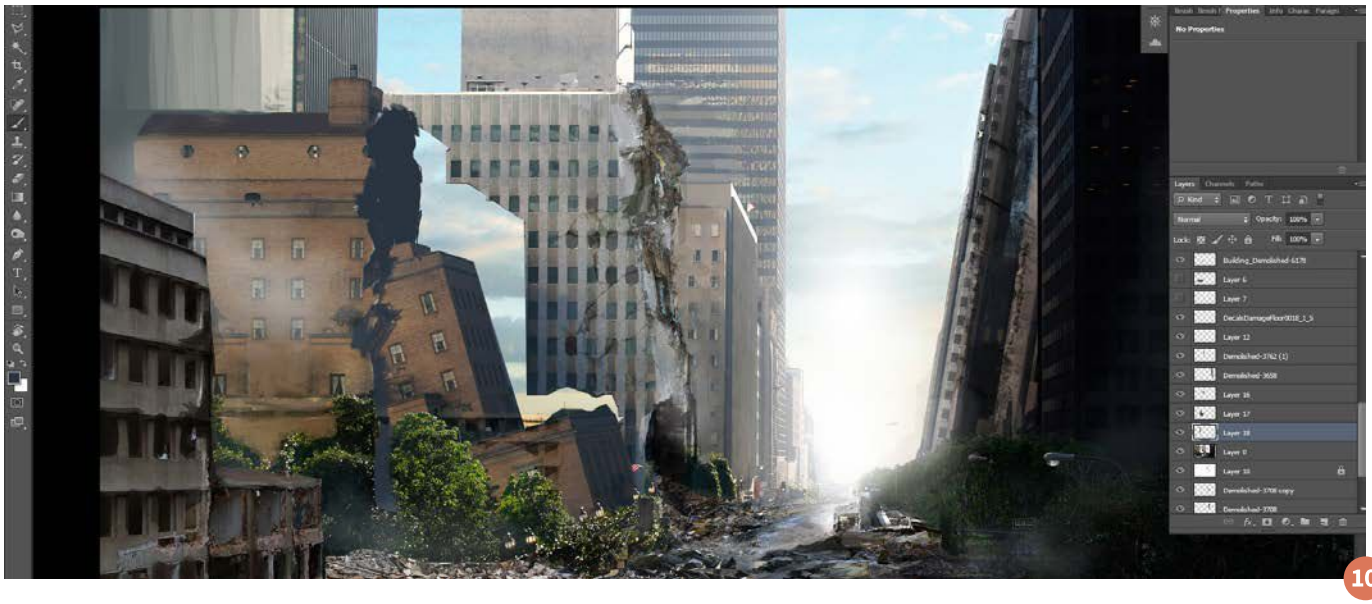


10

06 **Clearing the road:** I decide that no cars are needed in my version of the scene, so I just paint them out. I use a simple medium-soft brush and the Eyedropper tool to pick the color of the asphalt.

07 **Adding cracks:** I use an opaque, pressure-sensitive brush to start painting cracks on the road. At the same time, I'm looking at references of how real cities look when they encounter an earthquake.

References are very important; many times, there's a big difference between how we think something looks and how it really looks. After painting some rough cracks, I help myself by using photo textures to add detail and realism.

08 **More details:** Using the same techniques as the previous steps – transforming, painting over, and adding new buildings – I add more destruction, debris and cracks. The toppled buildings help to establish what's happened here.

09 **Distant smoke:** I want to add some smoke to help separate the shapes and buildings. I use the Selection tool and a very soft brush to paint in the smoke on a new layer.

10 **Breaking the buildings:** I need to add some more major damage. The brick building on the left is perfect for that. Using the Polygonal Lasso tool, I separate part of the building and knock it down. I use the same technique that I used for the road to add detail, then copy the windows of the building behind to fill in the resulting gap. ▶

---

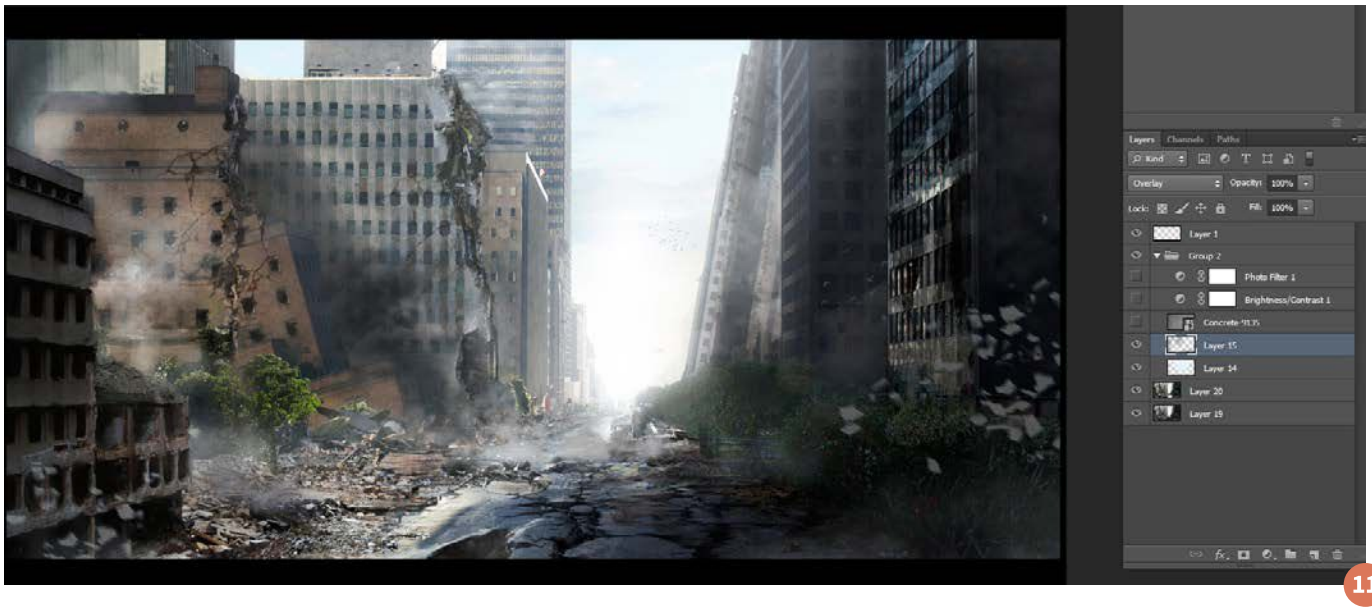
06 **Painting over the unwanted vehicles**

07 **Creating realistic cracks in the ground**

08 **Taking the earthquake details a step further**

09 **Creating distance and atmosphere with some smoke**

10 **Adding more structural damage to the scene**



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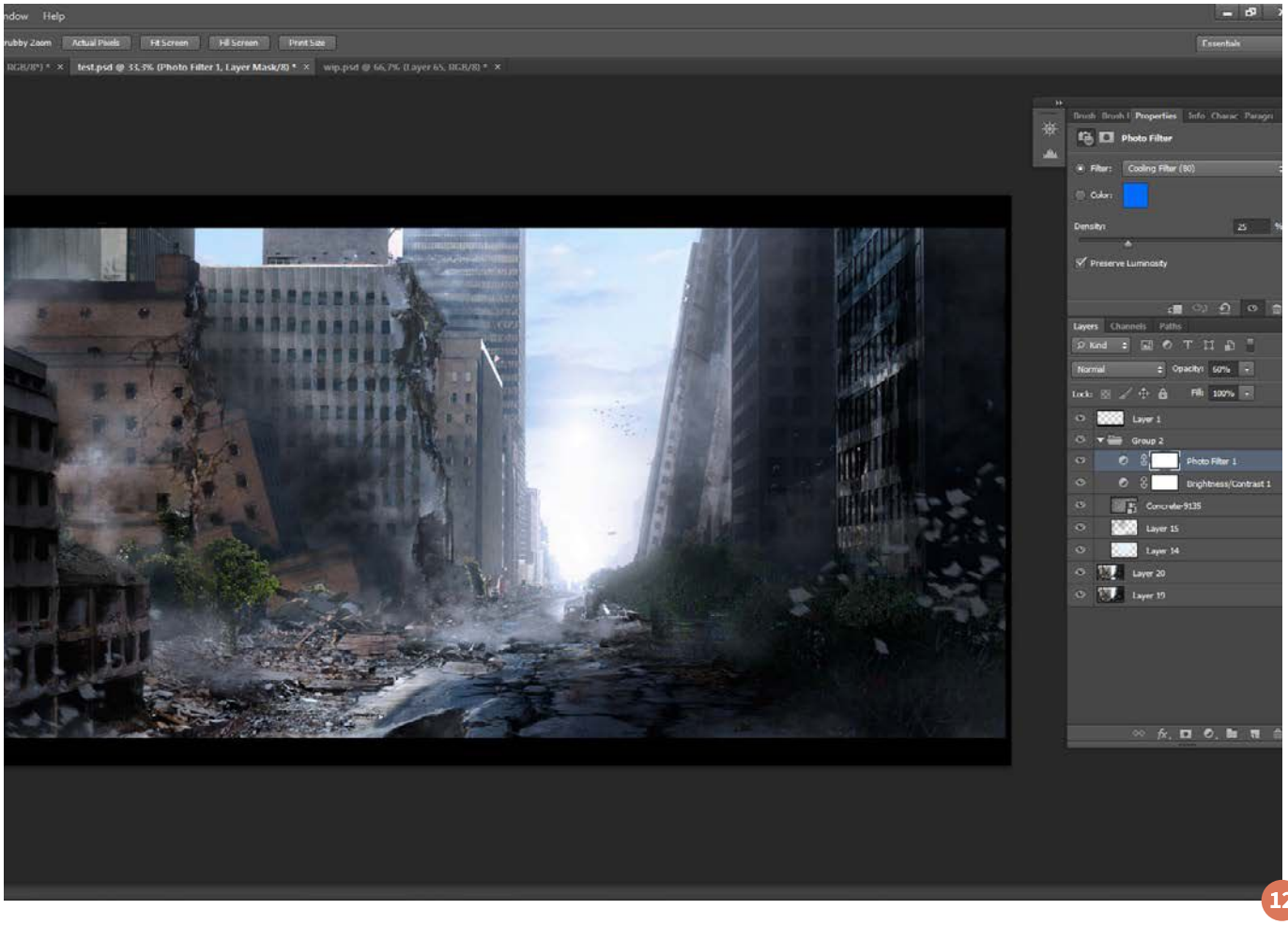


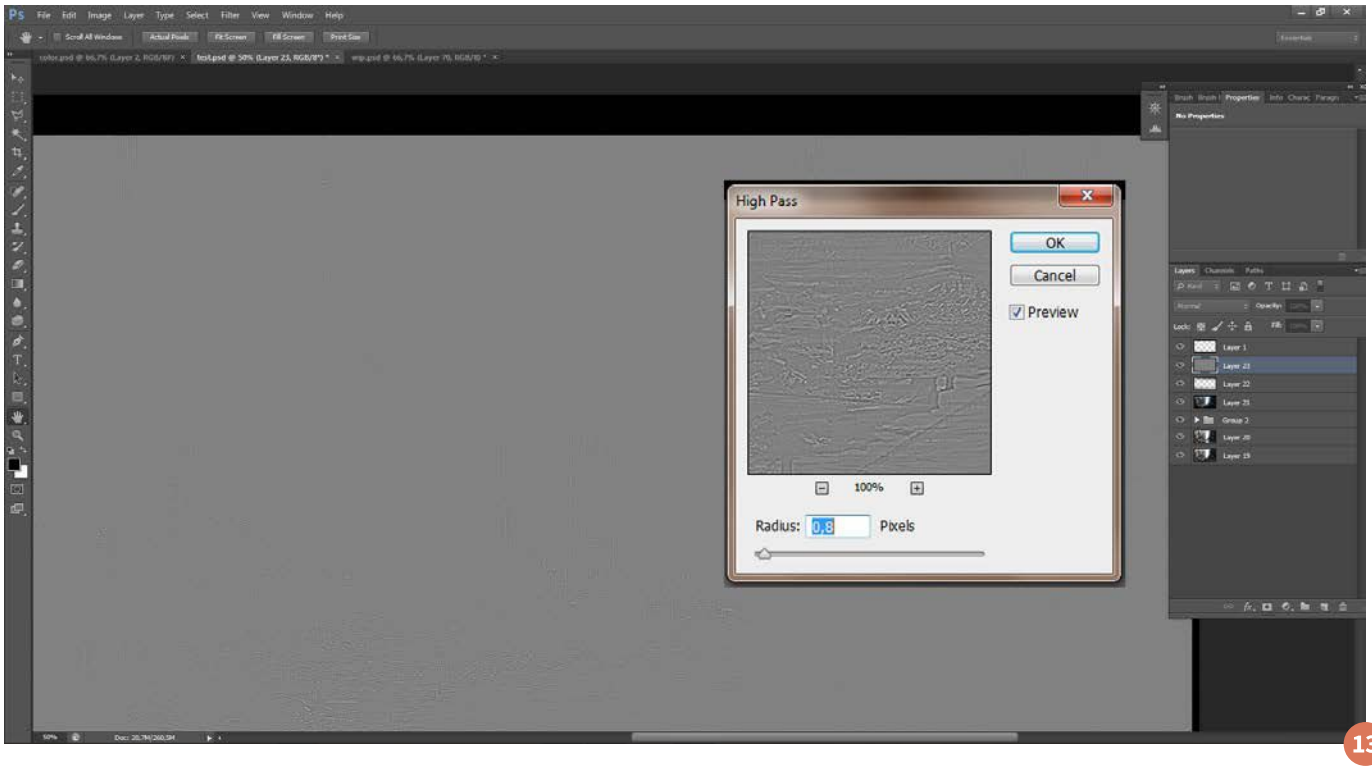
12

> **"High Pass is nice for sharpening images because it enhances only the edges without destroying the rest"**

11 **Particles and smoke:** I've now grouped the building layers together, and it's time to add extra details on top. Using new layers, photo textures and painting, I fill the image with more atmospheric effects and some flying papers.

12 **Final touches:** I use Adjustment Layers to adjust the brightness and contrast of the image, and also to add a blue Cooling Filter (Layer > New Adjustment Layer > Photo Filter) that changes the atmosphere. I also add some noise and a vignette effect.

13 **Sharpen:** To sharpen the image, I'm using the High Pass technique. To do this I need to duplicate all visible layers into a new flat layer and desaturate them. Next I choose the High Pass filter from Filter > Other. High Pass is nice for sharpening images because it enhances only the edges without destroying the rest. After using the High Pass filter on my desaturated duplicate layer, I set the layer blending mode to Overlay with 100% Opacity. The effect is pretty subtle, but I do mask some areas that are sharpened too much, like debris and far-off elements that should be less visible.



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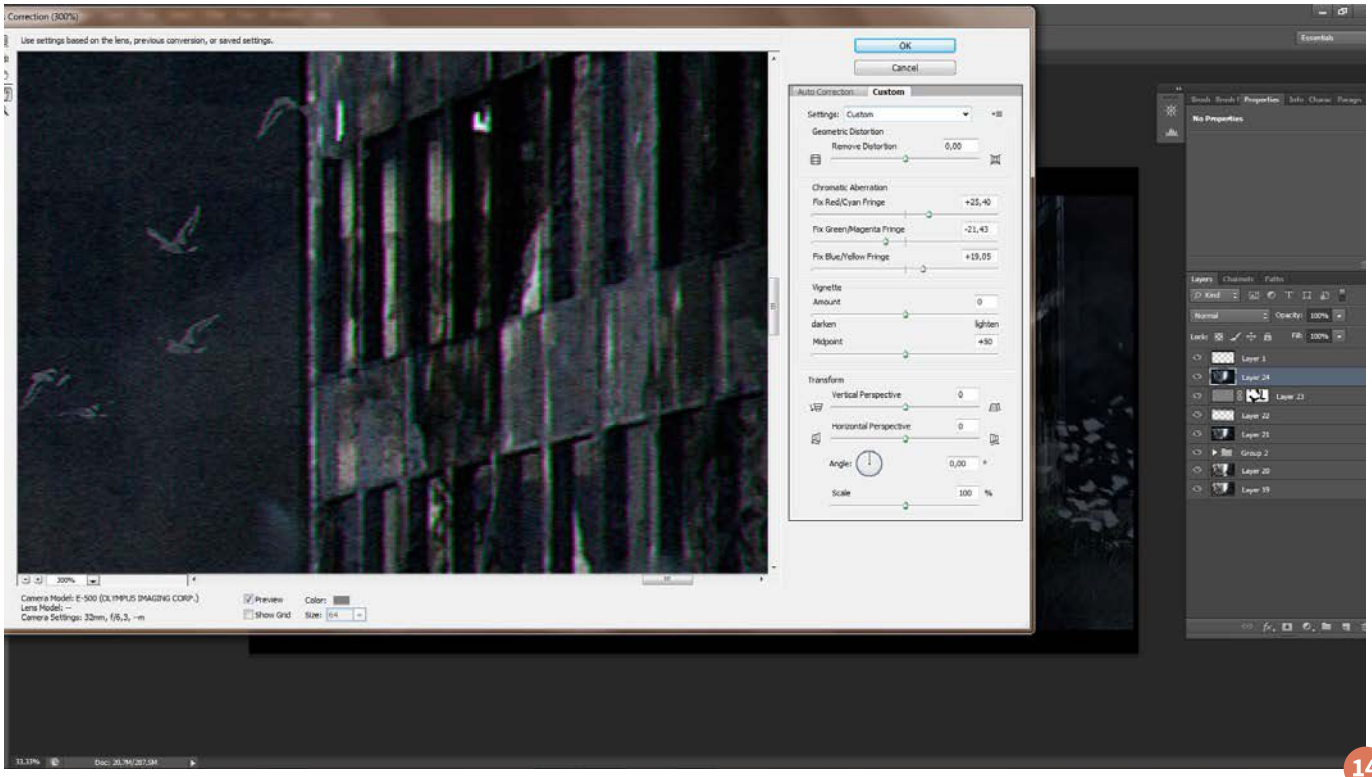

14

14 **Final touches:** I'll use a fake chromatic aberration effect to blend everything better. You can find it under the Filter > Lens Correction. This is the kind of trick that 'ruins' the quality a little, but thanks to this it will look more realistic. I want more blue in the image, so I tweak the color balance and then break the monotony by using a big soft brush to paint the yellow light on the horizon. Finished! This image took eight-to-ten hours in total.

11 **A few extra touches help bring the image together**

12 **A cool blue Photo Filter gives a new atmosphere**

13 **Applying the High Pass filter to a new layer**

14 **Faking the appearance of chromatic aberration**

The Artist

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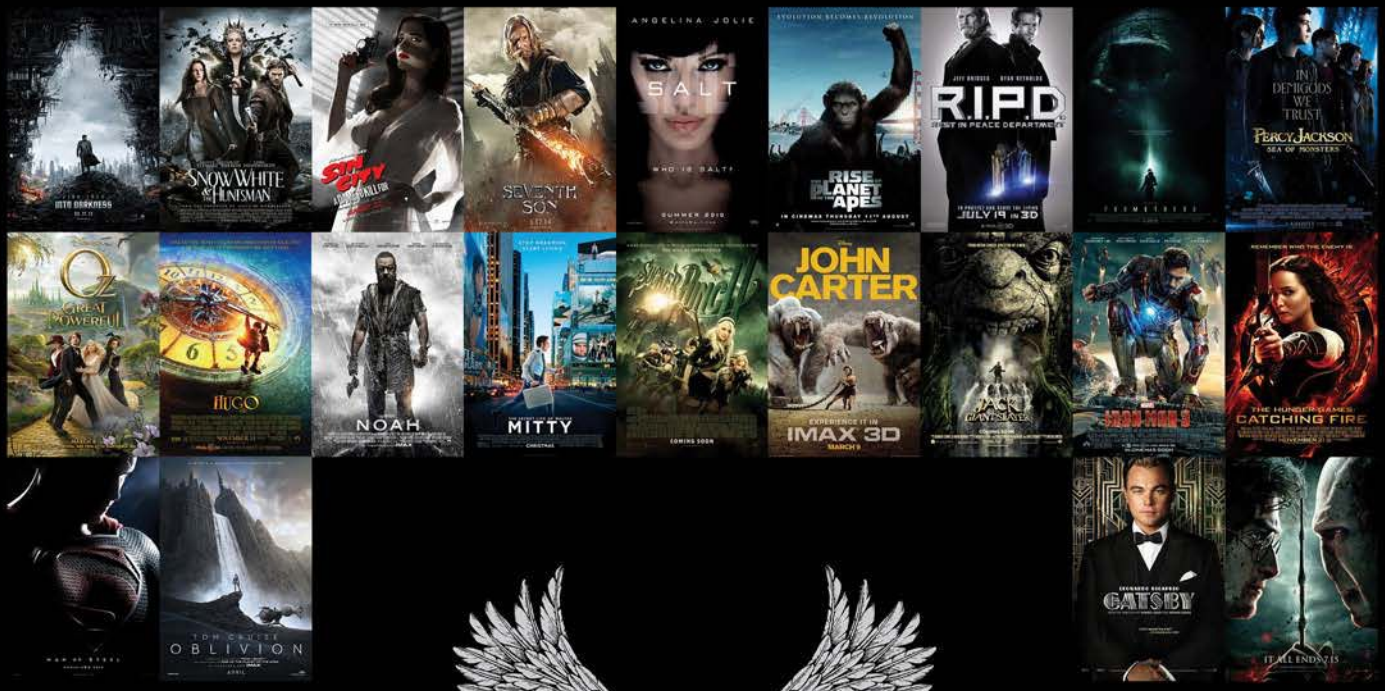

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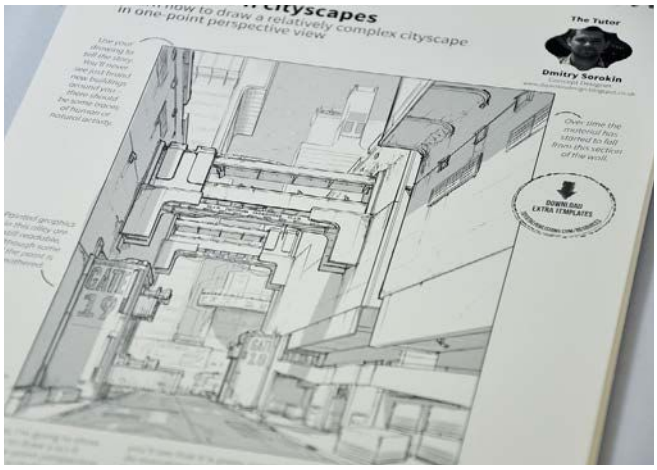
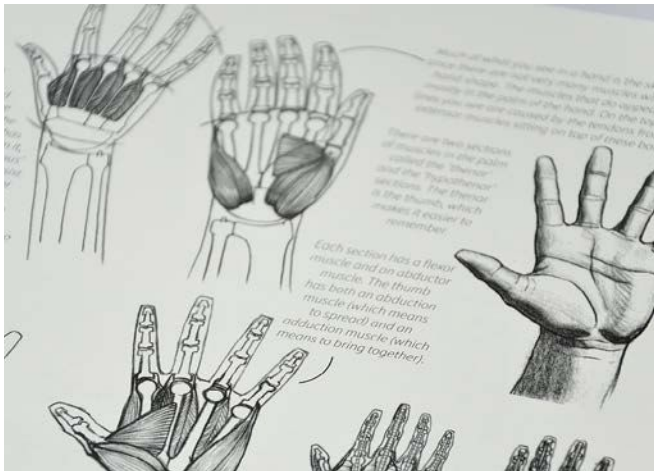




The Artist

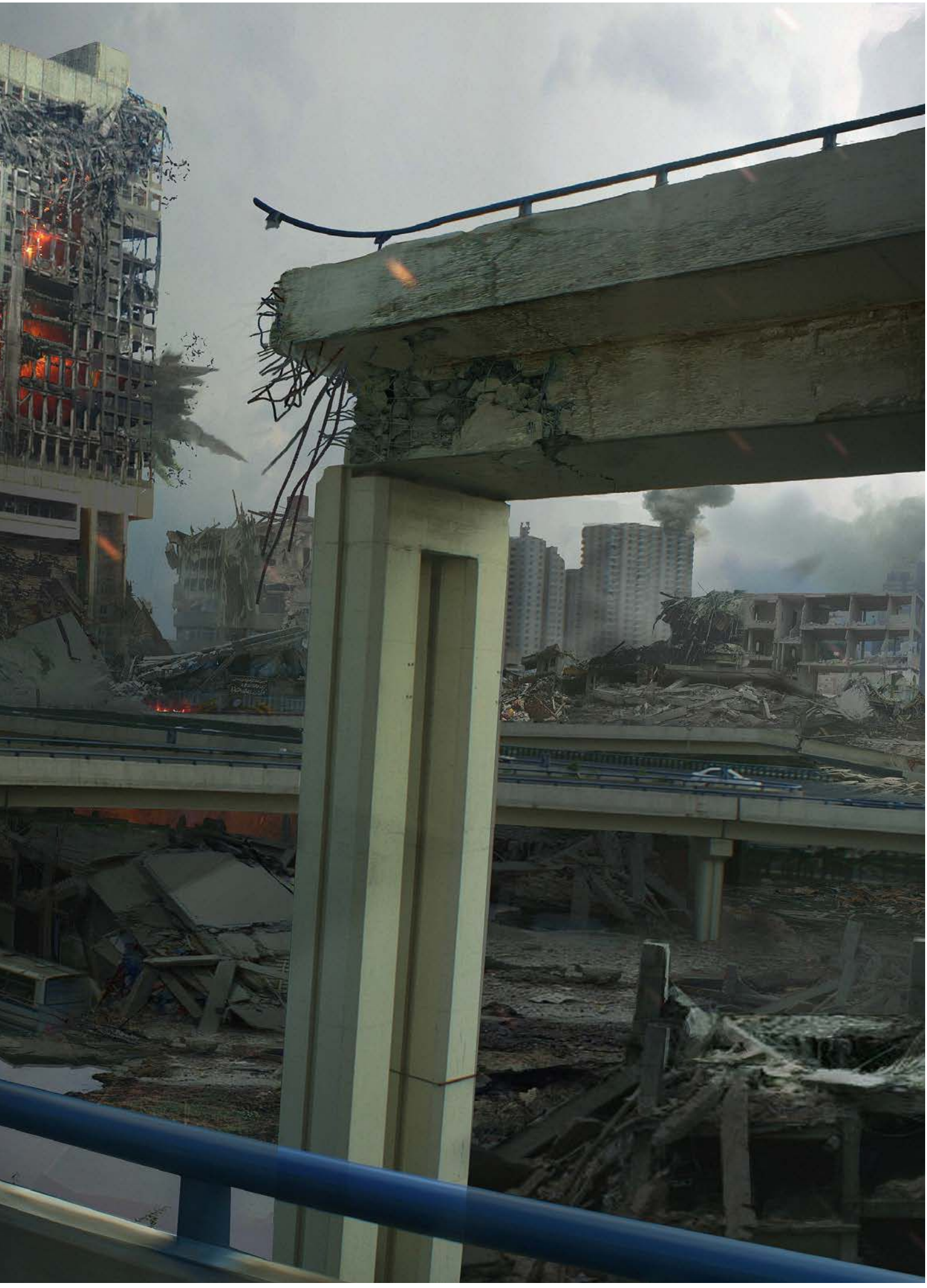
Jorry Rosman
artstation.com/artist/jorry

Software Used:
Photoshop

Jorry Rosman is a freelance concept artist who specializes in environments. He has worked on Guerrilla Games' *Killzone 3*, *Killzone Shadow Fall*, and the recently announced *Horizon: Zero Dawn*.

Create an explosion

Continuing 2dartist's altering environments series, Jorry Rosman reveals how to create a convincing explosion in a sci-fi scene



Create a realistic inner-city explosion using photo-bashing techniques in Photoshop...

For this tutorial, I will explain how I turn a photograph of an urban area into a smoking, exploded warzone using several photo-bashing techniques. I'll be covering techniques like different blending modes, ways to easily select certain areas of photographs, matching values and colors, blending photos together and so on.

Photo-bashing (making an image using several photographs merged into one picture) is a common technique in concept art for videogames and movies alike. It's a relatively fast and efficient way of creating 'mood paints' and pre-production concept art. It's quicker than painting everything by hand and the end result is often more realistic. It's not uncommon practice in concept art that a painting needs to be finished in a day or two (or even less), so speed is important.

01

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01 **Setting up your photo:** As a start, I drag the chosen image into a new Photoshop file of 6,000 pixels wide and 4,000 pixels high. I recommend always working in larger resolutions since it is easier to scale an image down rather that scaling it up. Up-scaling will always result in quality-loss.

Looking at the picture, I feel the picture is too cropped and needs more space on the left side for a better composition. So I select a thin strip on the left side of the image using the Rectangular Marquee tool (M) and drag to the left edge of the file using the Transform/Move tool (V)

02 **Removing reflections:** I notice there's some kind of reflection right in the middle of the image. It's ugly and I want to get rid of it, so I create a Curves adjustment layer using the 'create new fill or adjustment layer' button at the bottom of the Layers window (the one in the middle) and select Curves. I grab the middle of the line in the graph that just popped up and drag it down a bit, making the image darker. I then use the Layer mask to erase the parts outside of the reflection with a black Soft Round brush until the reflection has pretty much disappeared.

03 **Checking perspective:** I'm almost ready to start adding more elements from different photo's, but before I do so I want

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to make sure that everything I add is in the right perspective. I use the Line tool (U) to find my vanishing point by dragging lines parallel to elements in the picture. Where the lines cross (on the horizon) is where the vanishing point is. I create more perspective lines using a neat little trick; I select the polygon tool (U), put 'sides' on '99', select 'star' in the options menu and put the indent sides on 99%. I can now drag more perspective lines with the polygon tool from the vanishing point.

04 **Adding elements:** Now I will start adding elements from other pictures. First, I add the broken road on the left. I use the Warp tool (Edit > Transform > Warp or Ctrl+T > right-click layer > Warp) to have the road follow the curve of the flyover and erase unwanted areas with a Layer Mask (third symbol from the left at the bottom of the Layers window). I add some burned out cars that I cut from photographs using the Magic Wand Tool (W) and make sure all the colors match the starting image using Image > Adjustments > Match Color. I match the values using Levels, hitting Ctrl+L and dragging the black triangle on the 'Output Levels' bar to the middle to get rid of the black.

05 **Creating debris:** Now I start to add collapsed buildings and debris to the area underneath the highways. I select the area using the Polygonal Lasso tool (L), occasionally pressing Alt and holding down the left-mouse button to turn the Polygonal lasso into a regular one. Once the whole area is selected, I hit Ctrl+C and then Ctrl+V to copy-and-paste the selected area on a new layer. I create a clipping mask by making another new layer on top of this layer (Ctrl+Shift+N) and then clicking in between the layers with the left-mouse-button while holding Alt. Everything I add to this layer will now stay within the boundaries of the layer underneath it. ▶

01 **Choosing a picture and opening it in Photoshop**

02 **Getting rid of the reflection in the center of the image**

03 **Finding the vanishing point and creating perspective lines**

04 **Creating the broken road and pasting in burned car wrecks**

05 **Adding collapsed buildings and debris underneath the highways**

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06 **Developing interest:** I decide I want the main point of interest in my image to be a big building exploding in the background. That means the flyover in the middle is in the way, so I get rid of it by vaguely painting the buildings in the background on top of it, using the brush tool. I pick my colors by left-clicking while holding Alt, you can see the brush change into a pipette symbol. I also add a ruin in the lower-right corner to create more depth in the image.

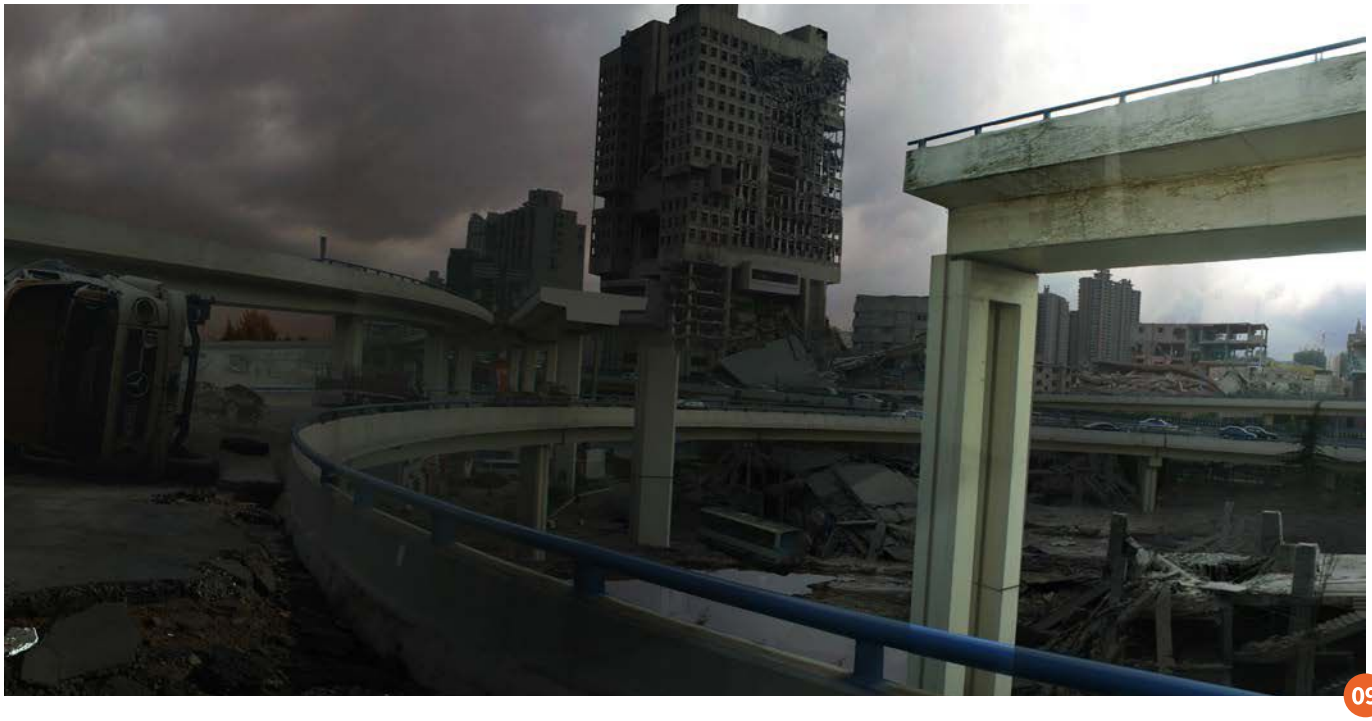
07 **Paste and warp images:** I look for a building that I like and select it using the Polygonal Lasso tool (L) and Magic Wand (W). I then paste it into my image and warp it into the right perspective using the perspective lines I created earlier. I 'destroy' the building by pasting pictures of demolished or bombed buildings on top of it, again using Layer masks to erase areas and matching the colors and values with the Match Color and Levels tool. I paste some textures of damaged concrete on the flyover in the foreground, using the 'darken' blending mode to make sure only the dark cracks show up.

08 **Blending in new buildings:** I add more destroyed buildings to really create that feeling of a bombed, destroyed city. Besides Lasso tool and Magic Wand, I like to use the 'Select > Color Range'. With this option I can select specific colors or color ranges. It's a great way of selecting elements that are contrasting with a blue sky, for example. And again I use the layer mask to erase parts of the buildings. Using the Gradient tool or a Soft brush in the Layer Mask is a nice way of blending in pictures, without losing the content.

09 **Creating atmosphere:** At this point, I feel the image is too bright. I want it to depict a war-torn city and I think a dark, dreary atmosphere would be more suitable for that.

So I select the sky using a combination of Lasso Tool (L) and Magic Wand (W) and copy-paste it

08



09

PRO TIP
Matching color

Photographs often have varying color schemes and shadow intensities. A picture that is taken on a sunny day is vastly different from a picture that's taken on a rainy day. A good way of matching these photos is using the 'Match Color' option. Select the layer that you want to match with the rest of your image then hit Image > Adjustments > Match Color. The Match Color window pops up and you have to select your Photoshop file at 'Source' and choose in 'Layer' which one you want to match your layer to. I use this trick a lot.

into a new layer. I look for a photo of a nice, dark sky and attach it to the sky-layer using a clipping mask. I use 'Color Balance' (Ctrl+B) to give the sky the color that I want. Now I drag the color-balanced sky underneath the sky layer and on top of the city in the layer window, while holding Alt. This duplicates the layer. I blur the layer using Filter > Blur > Motion blur in a downward angle, and switch the blending mode to darken. This way the city matches the dark sky. ▶

06 **Getting rid of the middle section of the highway to give the building in the background more space**

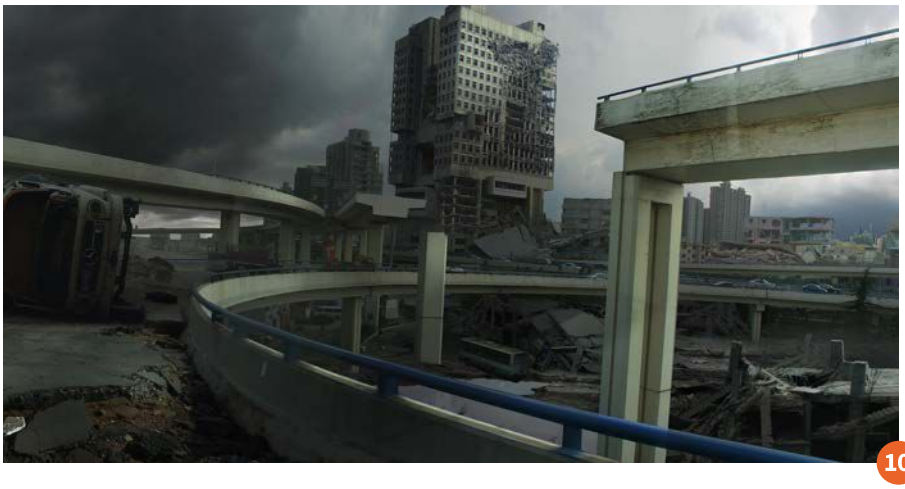
07 **Pasting in the main building and blending it with the rest of the image using Match Color**

08 **Adding more collapsed buildings in the background**

09 **Adjusting the overall atmosphere of the picture so it fits the subject matter better**

10 **Adjusting colors:** I keep adjusting the image's overall color, playing with the Levels, Curves and Color Balance until I'm satisfied. I add a light patch of sky on the left side using the 'Lighten' blending mode and add some clouds on the right side. Using a black Soft brush, I erase parts of the layer that's darkening the city, getting some light back and creating some clearer focal points.

11 **Adding details:** I'm happy with my overall composition and color scheme so from this point on, I'll start detailing and adding stuff rather than making big changes. I add more



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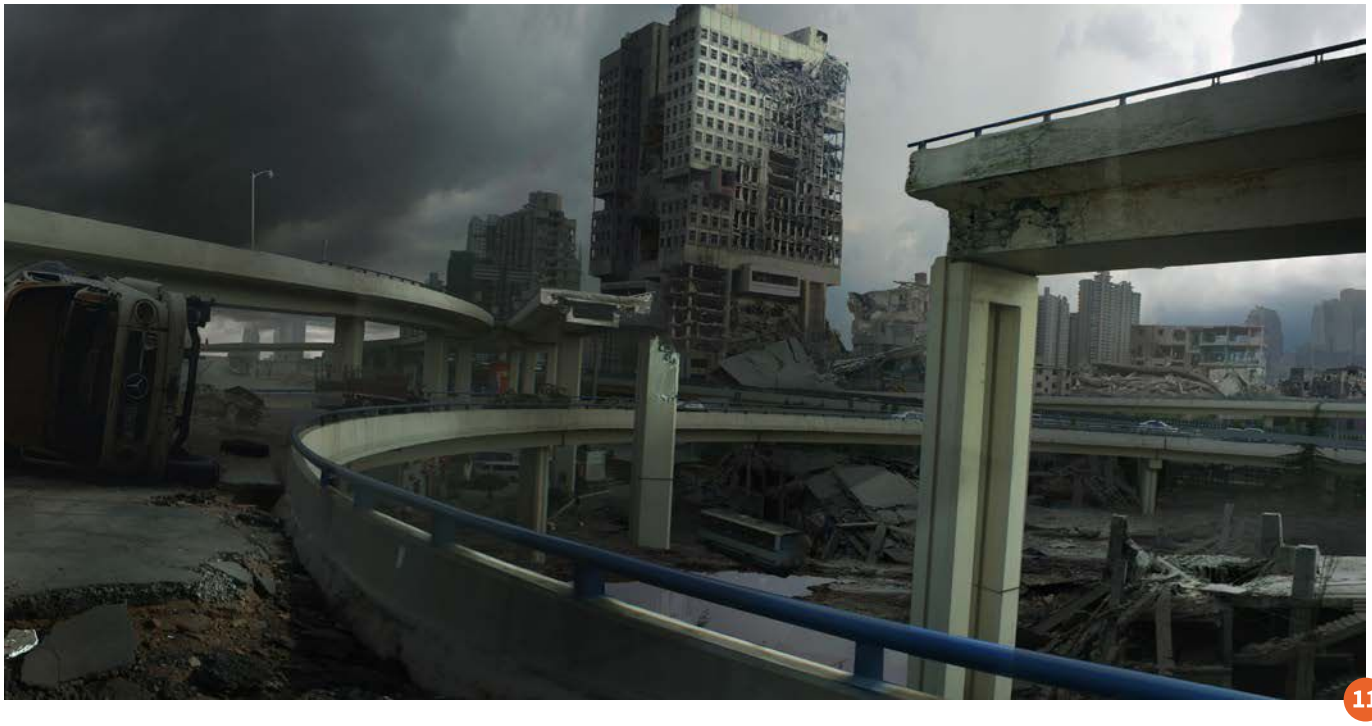

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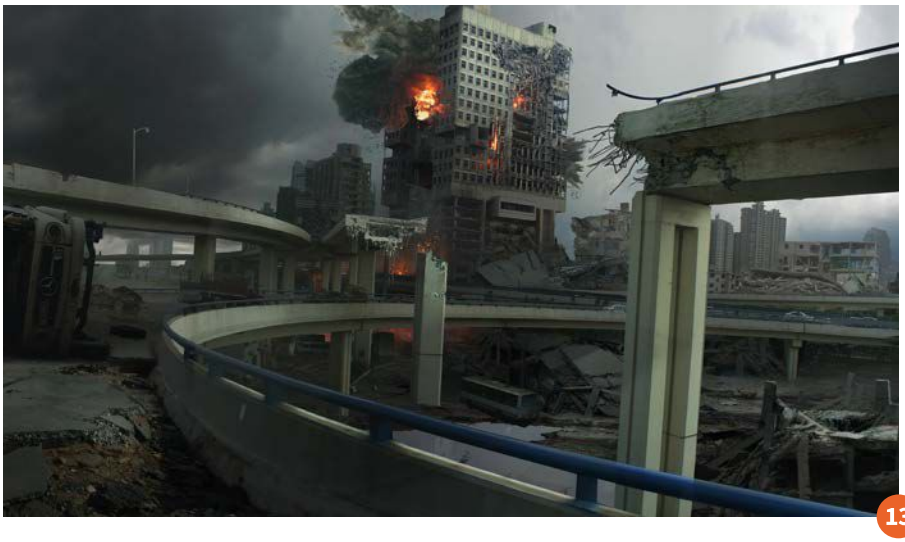
destruction on the flyover in the foreground using the 'Darken' blending mode. I add some detail to the other part of the flyover in the middle and some buildings in the background on the right side of the image.

12 **Drawing in rebars:** I keep on detailing, adding rebars to the middle flyover using the 'Lighten' blending mode again, and painting some dark rebars on the flyover in the foreground using a simple Round brush. I add more rebars by pasting in a photo of a rebar with a light background (the sky) and using the Select > Color Range option to select and delete the background, leaving me with just the dark rebar. This method works best in photos with a high contrast. I also add a splash of orange and a scaled down and distorted photo of a burning building in 'Lighten' mode to suggest a fire.

13 **Adding the explosion:** Now it's time to add an explosion! I start by setting the building on fire using a photo of a forest fire and putting it on 'Lighten'. The 'Lighten' mode works great for fires, because most pictures of fire have a high contrast and a dark background. I paste in a photo of a cool explosion and get rid of the background, again using the Select Color Range option and deleting the selection. I use the Smudge tool to soften the edges of the explosion where I feel they are too sharp, and paste parts of the same explosion in 'Darken' mode on the other side of the building. I also add some more orange at the base of the building.

14 **Altering small details:** From now on, I only add small details and fix mistakes that catch my attention. I add even more destroyed buildings and debris and I paste some smoke in the background giving the suggestion that there are fires burning in the distance. I add some red streaks in the sky using a 'Linear Dodge' layer and blur it a bit with the Smudge Tool and the Eraser with a texture brush. I add some more buildings and a big heap of debris on the right side. The image is almost done now.



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15 **Finishing touches:** As a finishing touch, I add some flying sparks using a picture of small fireworks on 'Linear Dodge' mode and blur it using Filter > Blur > Motion Blur. I move the layer to the top-right corner holding Alt, duplicating it, and I tilt it into a slightly different angle. I add some lens dirt near the explosion using a picture of lens dirt in 'Screen' mode. As a last step I merge the whole image on a new layer (Ctrl+Alt+Shift+E) and sharpen it using Filter > Sharpen. Then I add some subtle noise using the Filter Gallery > Artistic > Film Grain option and we're done! ●

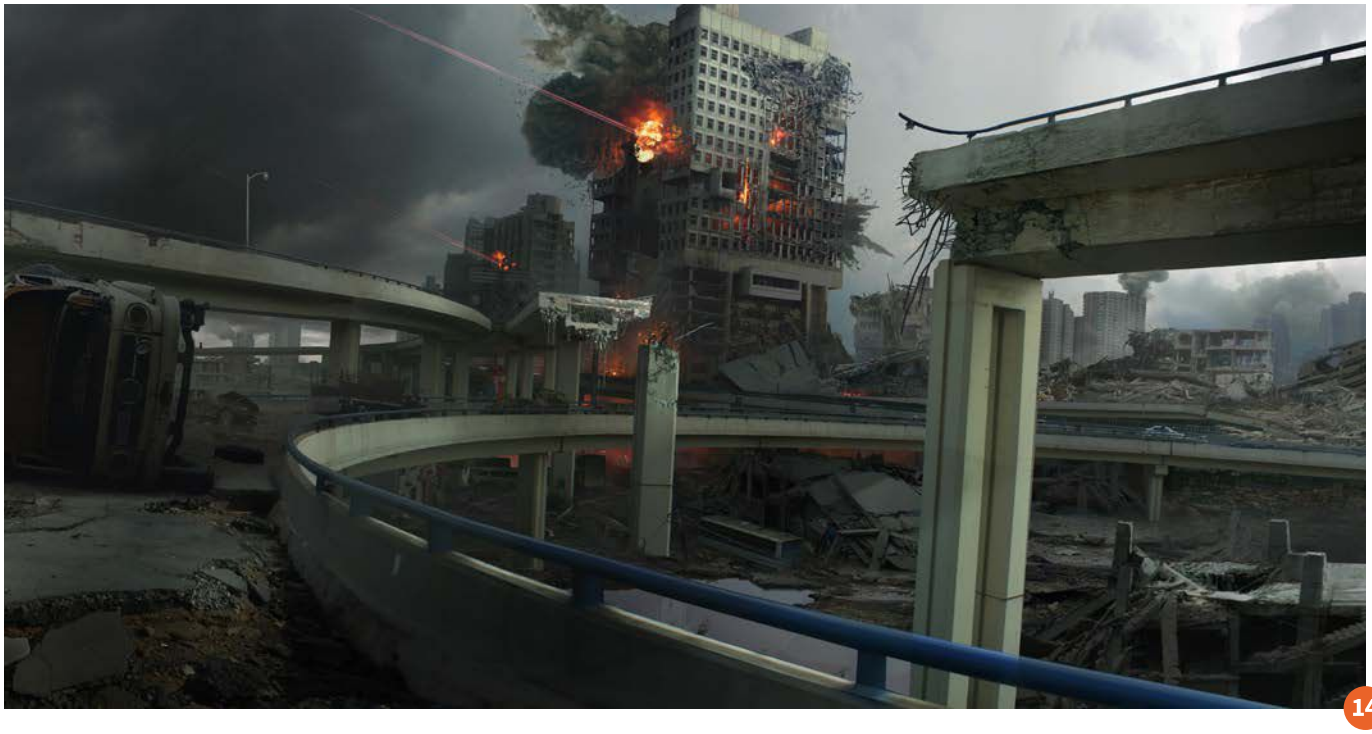
10 **Adjusting the image's overall color, playing with Levels, Curves and Color Balance**

11 **Adding more detail**

12 **More detailing and starting to paint in some fire**

13 **Adding the big explosion on the main building**

14 **Adding more fires, red streaks in the sky and overall detailing**



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The Artist

Jorry Rosman
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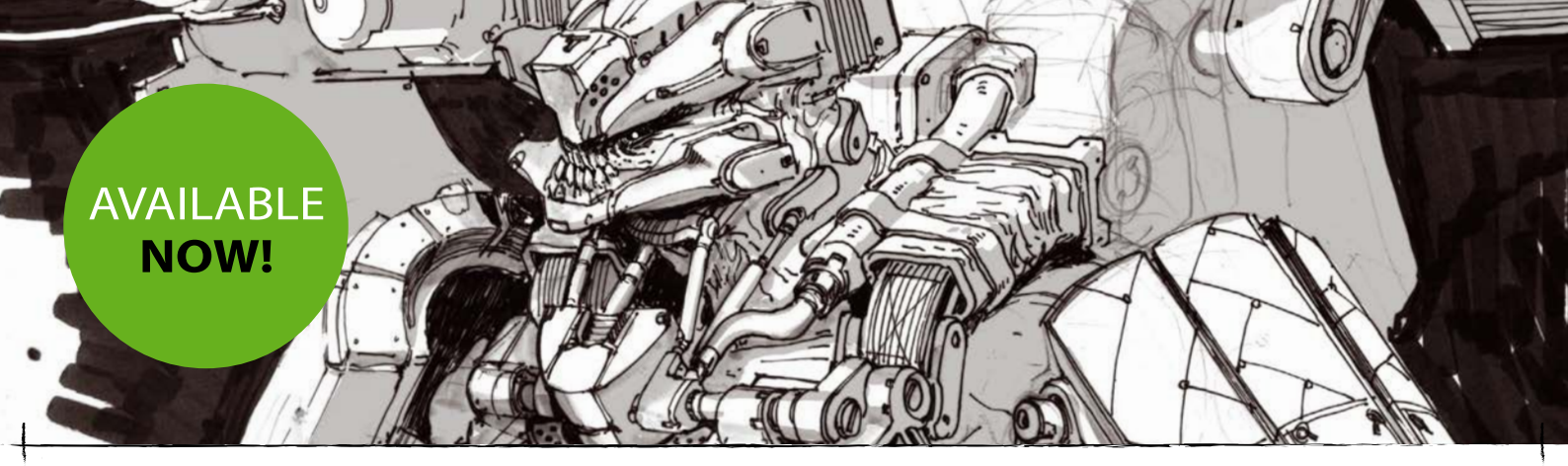

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The Artist

Julien Lasbleiz
on.fb.me/1Kzf2n6

Software Used:
Photoshop

Julien Lasbleiz is the lead lighting technical director at Digital Domain, and has worked on movies including *Harry Potter and the Deathly Hallows*, *Maleficent* and *Pixels*.

Classic portraiture

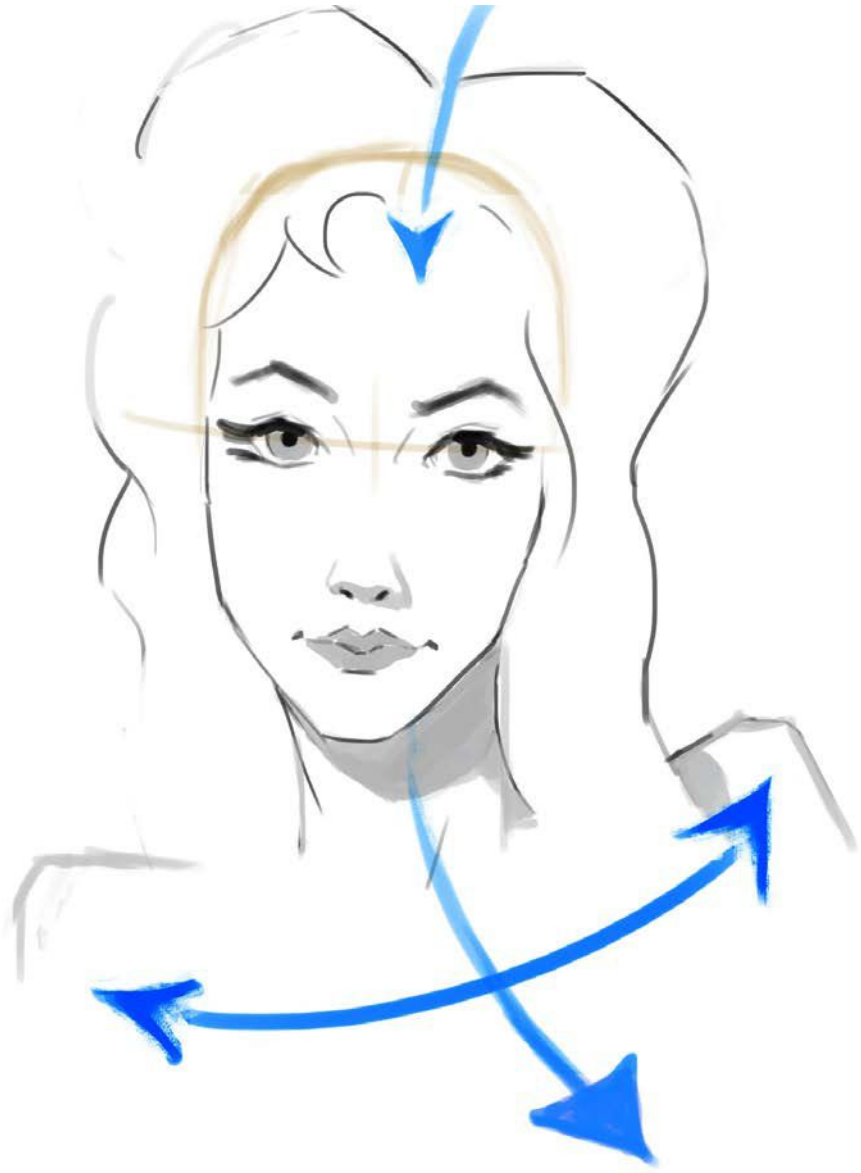
Artist Julien Lasbleiz explains how he creates his digital portraits using a traditional style

See how Julien Lasbleiz created *Pinky White*...

Julien Lasbleiz uses Photoshop to create stunning portraits which are reminiscent of traditional oil paintings. Here Julien gives us a simple step-by-step guide to the creative process of one of his recent paintings, *Pinky White*. He shows us how he painted a life-like portrait in Photoshop using contrasting colors, sub-surface scattering, and paying close attention to light and shading. In this overview Julien also includes a selection of handy tips and tricks for you to think about when painting a portrait.

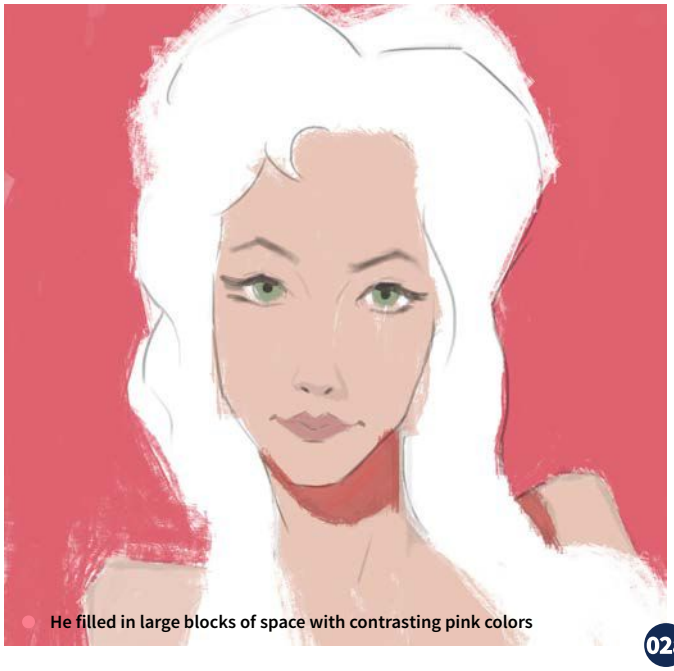
01 **The initial idea:** When I start a new drawing I try to focus on the structure and dynamics of the picture first. Then I eventually fill in the main shadows onto the basic outline. I try to stay away from any kind of detail at the beginning. What I am looking for here is more of a visualization of how the portrait is going to sit in the frame, rather than a detailed base. For this, a rough sketch is usually good enough.

02 **Contrasting colors:** Then I put some plain colors together and see how it looks and feels on the character. For this picture, I knew from the start that I wanted a dominant pink color in my palette. I also wanted to have a touch of complementary color versus the red-pink, so I added the green eyes to stand out from the rest of the color scheme. As I also wanted the viewer to focus on the eyes more, the green helps to pull the viewer in. By giving an area more of a contrast to the main color you can create interest in this area. ▶



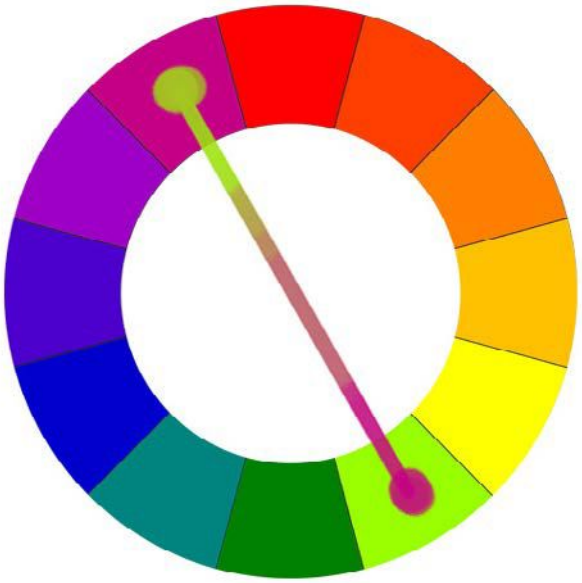
Julien began with rough sketches to work out the direction of light and shadow

01



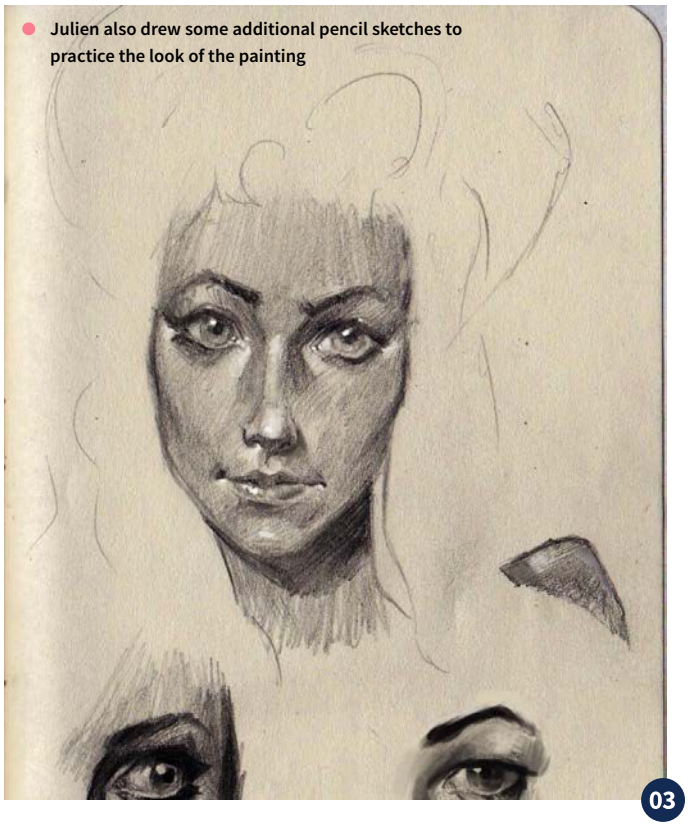
He filled in large blocks of space with contrasting pink colors

02a



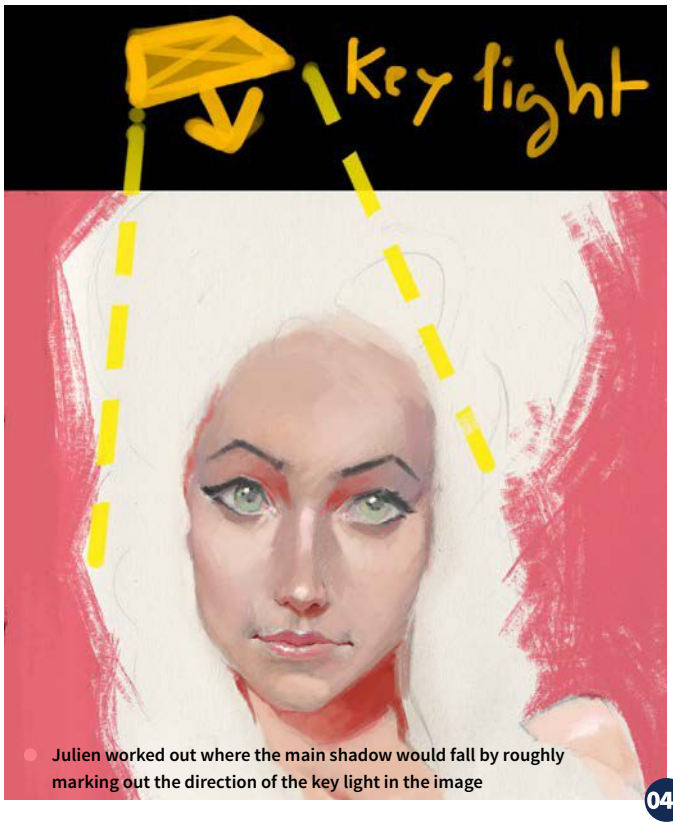
A color wheel helped Julien to find the complementary color green for the eyes

02b



Julien also drew some additional pencil sketches to practice the look of the painting

03

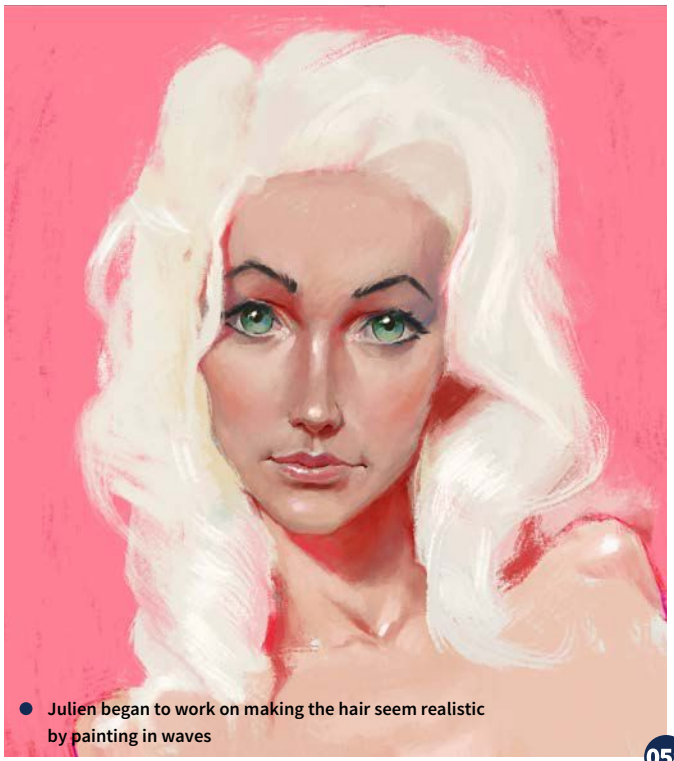


Julien worked out where the main shadow would fall by roughly marking out the direction of the key light in the image

04a

He then added depth to the image by using a color pallete of differing skin tones

04b



Julien began to work on making the hair seem realistic by painting in waves

05a

He roughly sketched out the directions in which the hair will move

05b

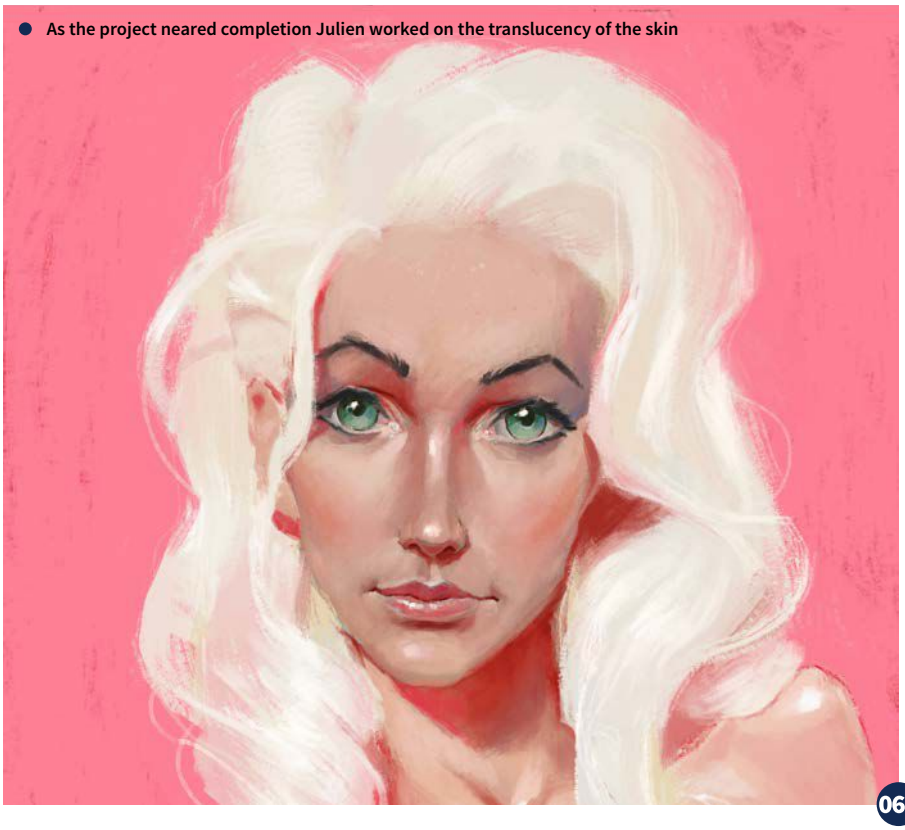
03 **Traditional sketches:** Please note that for this painting, I have done an extra step, using my sketchbook to draw a few traditional sketches of the portrait. This was not really necessary in my process, but I did it for my own personal enjoyment, and so that I could practice how the drawing would look before going further into colors and values.

04 **Shading:** I decided when I was filling in the main shadows on the very first sketches, that the key light source in the portrait would come from above, and slightly to the left, so that shadows fall below my character's chin and to the right of her hair. Keeping in mind the position of my key light, I now started to add depth to the portrait. I used a palette of slightly differing colors for the skin tone, picking up areas where there is the most light in very pale colors and areas where there is more shadow in darker reddish and purplish colors. With a top light like I have in this portrait, you need to take time to observe and remember how the diffuse lighting and highlights look on a face.

05 **Hair shape:** Now I moved on to making the portrait look like there was more life to it. In terms of the hair shape, I changed my mind in the middle of the process. When I started, I did not have an exact idea of what to do with the hair cut, so now it was time to fix it.

When it comes to hair, look first for the main curves and the directions they move in. This will give you an overall idea of the shape and flow.

Long hair can be complex sometimes. Always use references if you feel like you need inspiration to help you draw the hair, as it is an important part of making the portrait look realistic.



As the project neared completion Julien worked on the translucency of the skin

06a

06 **Skin details and polishing:** Once I was happy with the rough shape of the hair in step 5, it was time to polish it. It was at this point that I finally allowed myself to go into details. When you get to the details you know that the painting is kind of done. After the details you just have to do the final polishing and that is the easiest part of the job.

But before I started polishing this portrait, I had to do some work on the skin. How do you get skin to look like skin? It's mainly the result of replicating the translucency factor (or SSS, Sub Surface Scattering). Look at figures 6a and 6b. As it's going through the skin, the light makes the shadow warmer, brighter and a bit more saturated. Depending on your lighting condition, add more or less variations of color and brightness in your shadow areas to make the skin more translucent.

As a general note, always remember that materials and lighting condition are always directly related to each other when it comes to painting realistic pieces.

The graphic demonstrates the difference between skin tones with and without Sub Surface Scattering

06b

07 **Final touches:** The picture was still feeling too monochromatic to me, and the chest area was still flat, so the blue cloth came up. I liked the blue here for the color contrast. If you check the color wheel I used earlier you will see that the blue sits in the middle between the green and the pink.

As a final note, you should also be careful with edges. Edges can be tricky to master. Even though I don't have obvious lost edges in my piece here, you might notice that there are sharper edges (center of the face) and broader edges (shoulders and hair). Edges help to conduct the eye of the viewer where you want it. Sharp and higher contrast areas are more eye-catching.

That's all for this process. The rest is just polishing! Once you get tired of polishing and you feel that the portrait looks right, you can assume that your piece is done. I hope you enjoyed reading how I make my portraits. Happy painting!

The Artist

Julien Lasbleiz
on.fb.me/1Kzf2n6

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The Artist

J.C. Park
j-circle.net

Software Used:
Photoshop

J.C. Park is a concept artist and illustrator from Seoul. He works on films and animations, and he has created concept art for videogames *Aion* and *Legend of the Criptids*.

Create a futuristic scene

See how J.C. Park created his imaginative futuristic fantasy scene, *Silver Falcon*, using separate layers for perspective and quick, precise painting skills

J.C. Park discusses his highly personal process...

Hi everyone! I am glad to be able to introduce the working process for my personal work *Silver Falcon*. This process is extremely personal to me, but I hope that it will be a good reference for your own work.

At the beginning of the process I thought about old native people meeting future civilizations, and the symbol of this future civilization is a falcon that was made machine. You can see the machine is made of a very glossy metal. The point of this artwork is just that I thought: let's make a creative scene that no one has ever seen before.

01 **Paint under color:** I started by painting an under-color that was a little ocher with a low chroma. The reason that I chose this color was that the color tone of the final image will be a warm color tone.

This process will be progressive, so there was no sketching at first, simply the background to begin. So I imagined a sketchy final image, the perspective, the composition, and some image silhouette in my head instead.

02 **Expression of sky:** I drew a clean blue sky and cloud onto the previous canvas with a thick rough brush that is in the basic brush setting in Photoshop. You can also use a photo

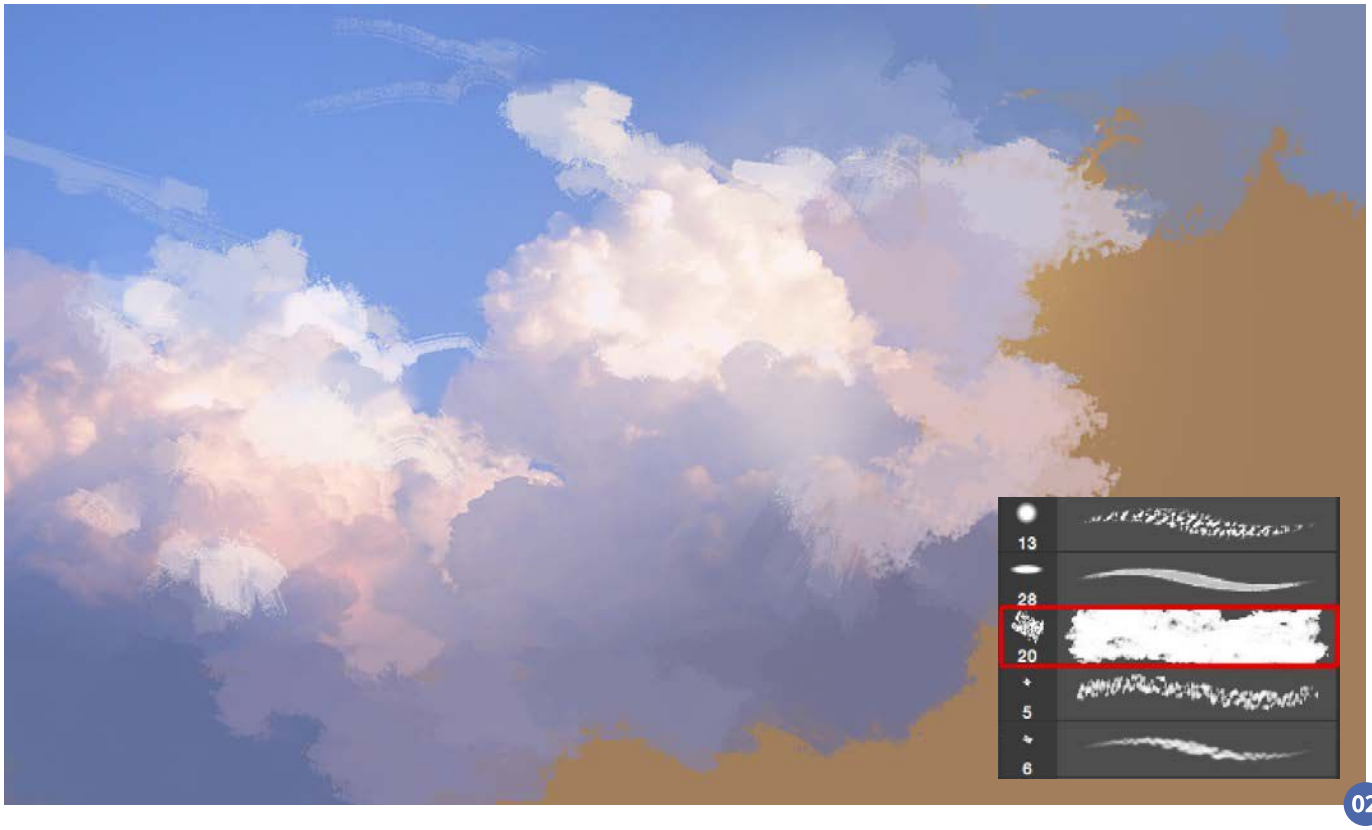
01

PRO TIP

Separate layers

Use separate layers for close-range view, middle distance, distant view. This scene's layers consist of the sky in distant view and the roof mass in middle distance. The falcon, the people and the bridge are in close-range view. The reason that I do this process is that it makes it easy for me to modify each part when I need to adjust scale, delete outlines of silhouettes, adjust the contrast of a mass, and so on.

Use separate layers for close-range view, middle distance, distant view



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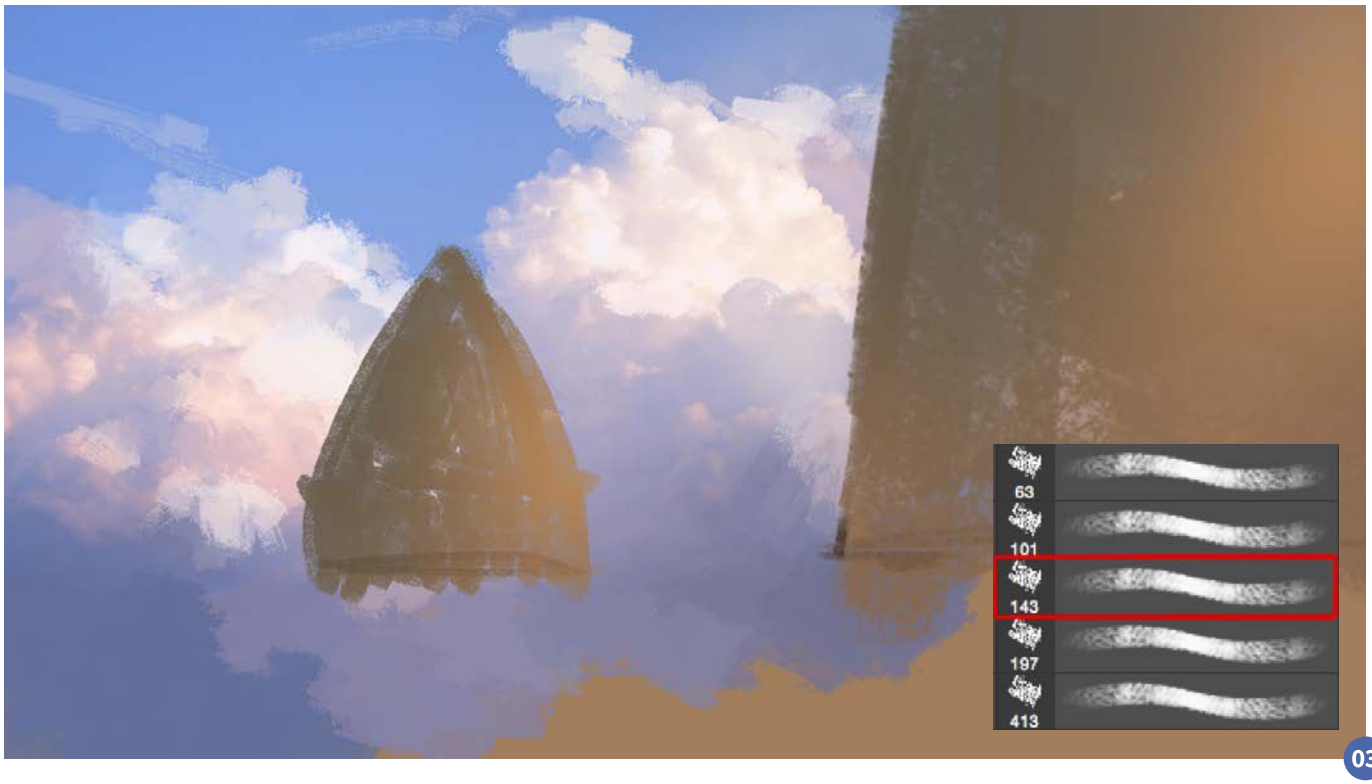


03

04

image that is similar to your idea, and retouch it with the same rough brush. At this time you should think about the direction of natural light. The light direction was from top-right to lower-left in this image.

03 **Rough draw old town roofs:** I roughly drew some roofs on to the previous image to represent the old town, adjusting the composition of the whole canvas with another rough brush. This brush was a basic Photoshop brush also. I also put distance between these two roofs later, so I had to draw each roof a different size. I don't draw in front of the roofs because I will be locating a bridge here.

04 **Draw in clouds:** I drew some clouds in front of the roofs, and some below because this was the landing space for my silver falcon, who will be suspended near to the ground.

Also, I feel like creating a temple emerging from the clouds. This cloud could be some rough, and then some background cloud. ▶

01 **Painting an under color that is little ocher with a low chroma**

02 **Drawing a clean blue sky and cloud according to the light direction and the basic rough brush**

03 **Roughly drawing some roofs with another rough brush**

04 **Softly drawing some cloud in front of the roof and a little below**

05 **Draw the main silhouette:** I drew silhouettes of the main elements; these were the falcon and some people, using a rough brush with monotone color. I drew very quickly, and adjusted the scale so that the falcon and people were clearly important. The falcon silhouette was quite angular to show that it had been set as a machine. It also needed to express some light and shade in monotone. This step should be done very quickly and exactly.

05

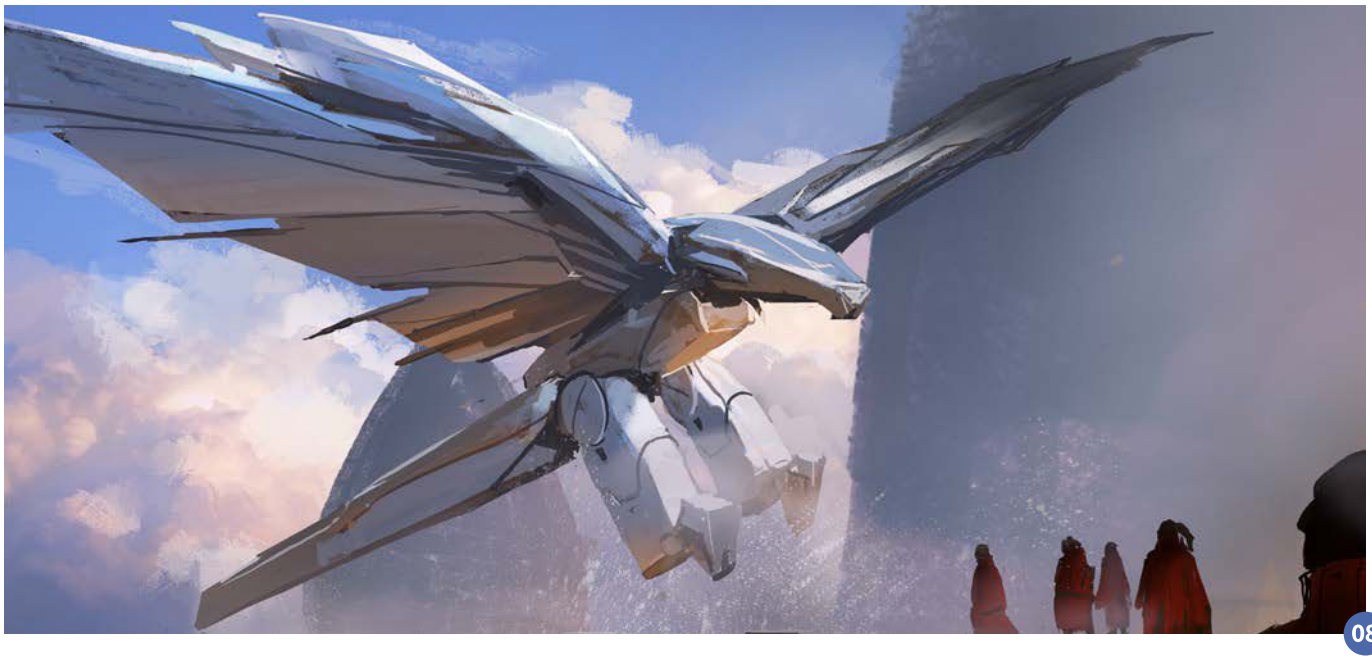
06 **Color painting in earnest:** I now began painting color on three parts of the painting; the falcon, the bridge and the people of the temple. I painted with a metallic color on the falcon mass, and made it seem glossier. I covered the bridge mass with some brick texture, and kept in mind the direction of natural light while painting color at this part. The falcon was glossier than the other masses because it consisted of a metal that was silver.

06

07 **Express dust around the falcon:** I drew a little more dust around the falcon because the huge falcon is flapping its wings. The dust grain should be very small in comparison to the huge falcon. The roofs that are behind the falcon must also feel far away. To express distance between the falcon and the roofs, I used a large airbrush. I painted more deeply on the upside of the people because it would attract attention.

08 **Revise according to light direction:** The structure near to the bright falcon needed enhanced contrast according to the

07



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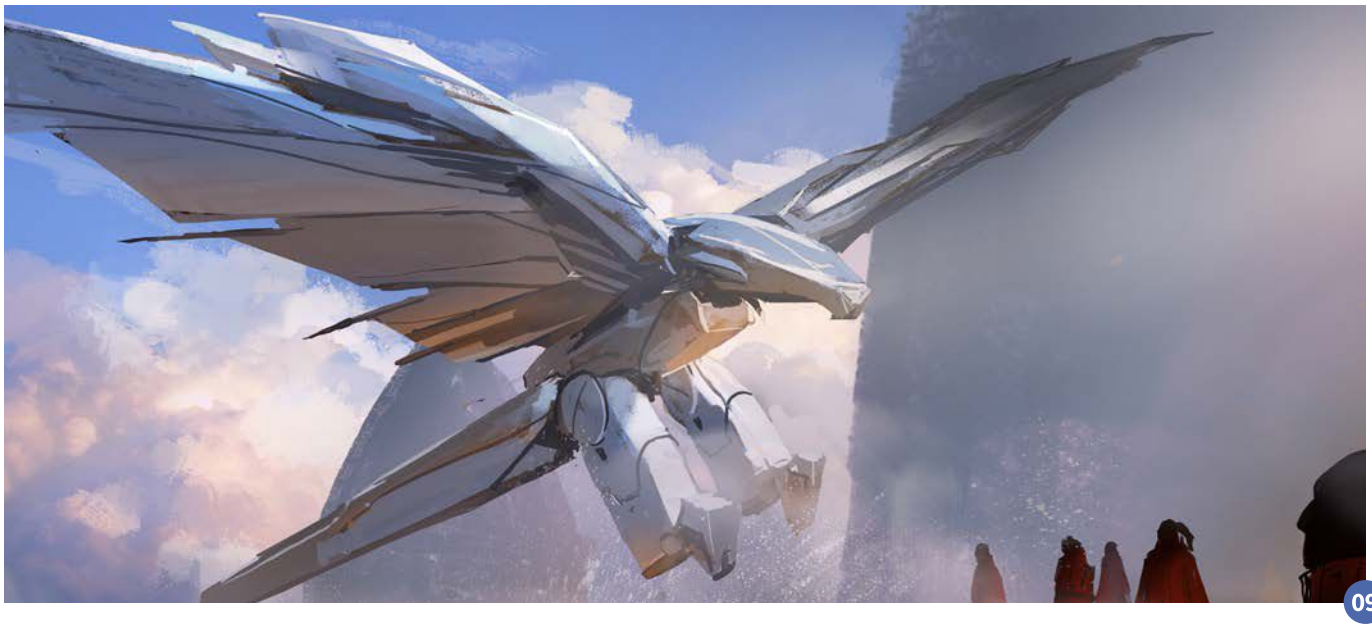

09

direction of natural light that came from the right side. So I drew deeper on the left side of the roofs that were against the direction of light. Also the right part of the bridge floor had some shade coming from a structure on the right that was not seen, because it was off the edge of the canvas.

09 **Express the environment naturally:** Each element, like the falcon, the roofs, and the arch of the bridge seem to be separate, but they should look like they exist in the same environment. So I drew direct lighting on the right side of the falcon, and added dust smog. I also drew more cloud in front of the bridge, so now there was a feeling that this space was high, and the falcon gets direct lighting from the front. This made the scene more dramatic.

> **"The overall contrast should be increased to draw attention to the more detailed elements"**

10 **Add more contrast and detail:** The overall contrast should be increased to draw attention to the more detailed elements. I therefore had to draw more focus to the falcon, which was the main element in this scene. For example, I added some detail to the inside frame of the falcon, and patterns to the roof and shade to the people's faces. Finally, I added a pilot that sat on the falcon, so we knew the falcon was not an enemy. The pilot wore the same clothes as the other people. ●

05 **Very quickly drawing and adjusting the scale so the falcon and people are equally important**

06 **Painting a color on three parts: the falcon, bridge and people of the temple. Be careful with light direction**

07 **Drawing a little dust around the falcon and the roofs behind to make the falcon feel far away**

08 **Enhancing contrast according to the direction of natural light coming from the right side**

09 **All elements should look like they exist in the same environment. It makes the scene dramatic**

10 **Overall contrast and detail is increased and a pilot for the falcon is added**

The Artist

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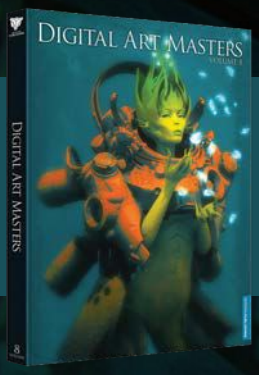

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The Artist

Thomas Scholes
www.artofscholes.com

Software Used:
Photoshop

Thomas Scholes is a freelance concept artist and visual developer specializing in environments and pre-production. He has worked on projects for Disney Interactive's Avalanche, NCSoft's ArenaNet, and Microsoft's 343 Industries. He is also currently working as an instructor with Futurepoly and Motivarti.

Claiming back work

I think as artists we give the majority of our energy to our work and as such, we lament our failures and all that wasted energy. Therefore, not unlike those that live paycheck to paycheck, we must take great care with our motivational budget. Each dead-end, though it has returned much in the form of knowledge gained, still represents a significant investment left unclaimed. In its reuse, we not only claim back this energy as the catalyst for new work, but we gain another opportunity to answer questions left unresolved, to pick up where we left off with the benefit of a fresh perspective and frame of mind.

The image in question was born in this manner and is similar to much of my work. In this specific example the image borrowed was a simple sketch, a fairly unremarkable dead-end whose value was not the end result but the many things learned throughout (Fig.01). I've got dozens of these dead-ends lying in wait, few that have enough value to share on their own, but each with elements worth saving and re-examining again.

Exploration

Having little to no expectations at this stage, I am free to explore the potential of what I have before me. By employing this process of unbound discovery I am consistently presented with new questions to answer, and knowledge to be gained through minimal effort relative to a more direct manner of study (Fig.02).

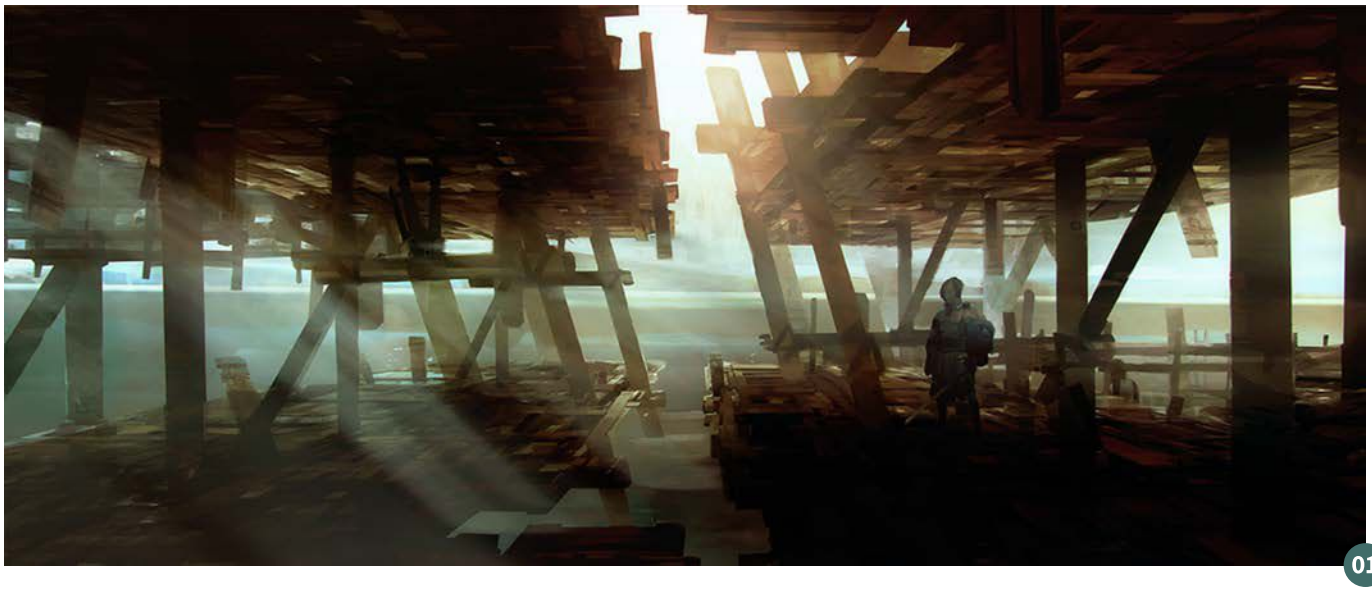
For this image, I transform and distort the entire image using a few Lighten layers, creating new, abstracted planes of perspective, and in doing so, I create a spatial scaffold on which to build a new piece of art. With these first few discoveries, the tone of the image has become manifest, and from here on out it starts to become more work than play (Fig.03).

Although the framework is present, I am still careful not to attach any additional expectations to the image. Free from the personal desire for finished work and the pressures of an updated portfolio, the mind is allowed the bliss of painting simply for the sake of painting. I believe that it is through this process the best works can be created (Fig.04).

The light colors borrowed from the sky and now lying abstracted upon the ground conjure up the impression of snow, so I adjust the palette and add a bundled up figure (Fig.05).

It is no coincidence that this contrasts not only with the mood of the original sketch, but also with the palette of the other paintings I am working on at the same time.

This variety is necessary as I'll often find myself asking the same questions, and though solving these problems is a worthy endeavor, it is often ▶



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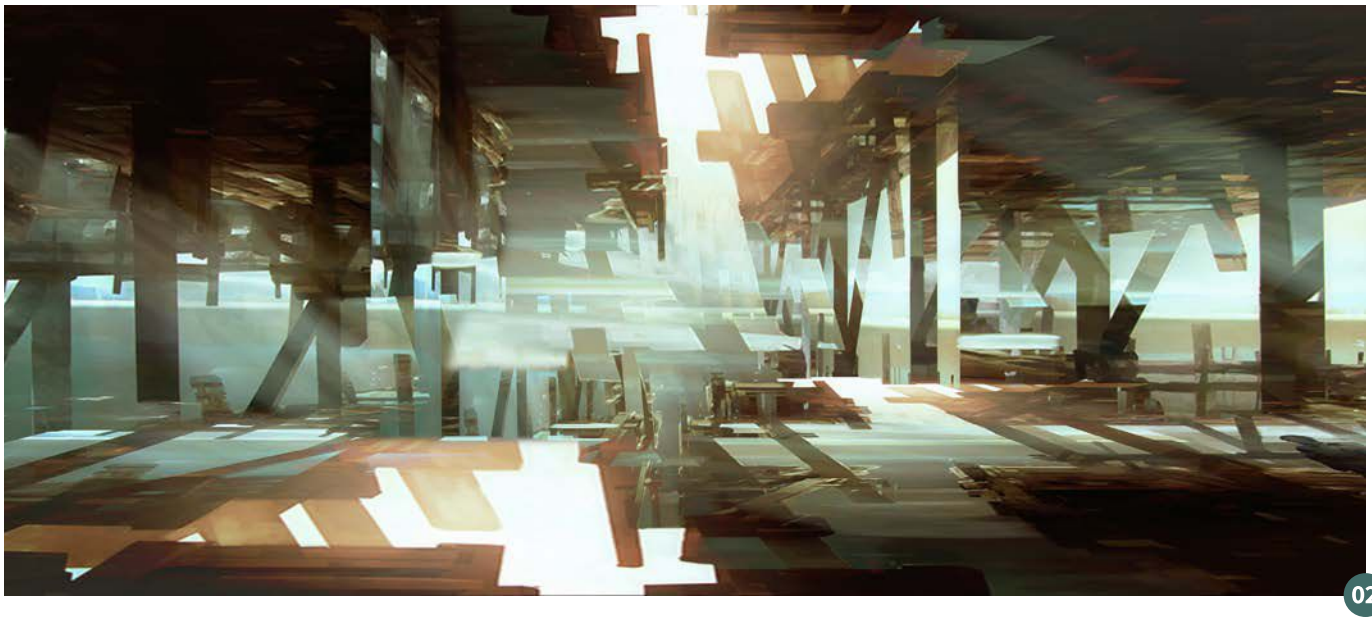

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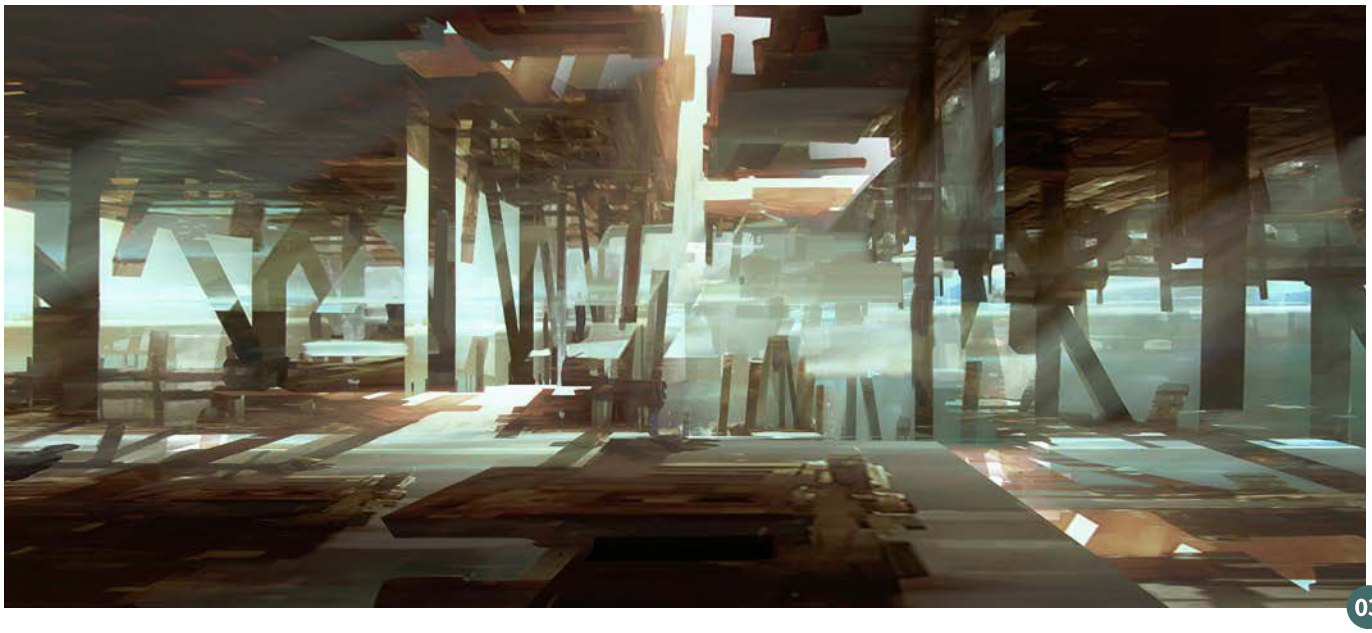

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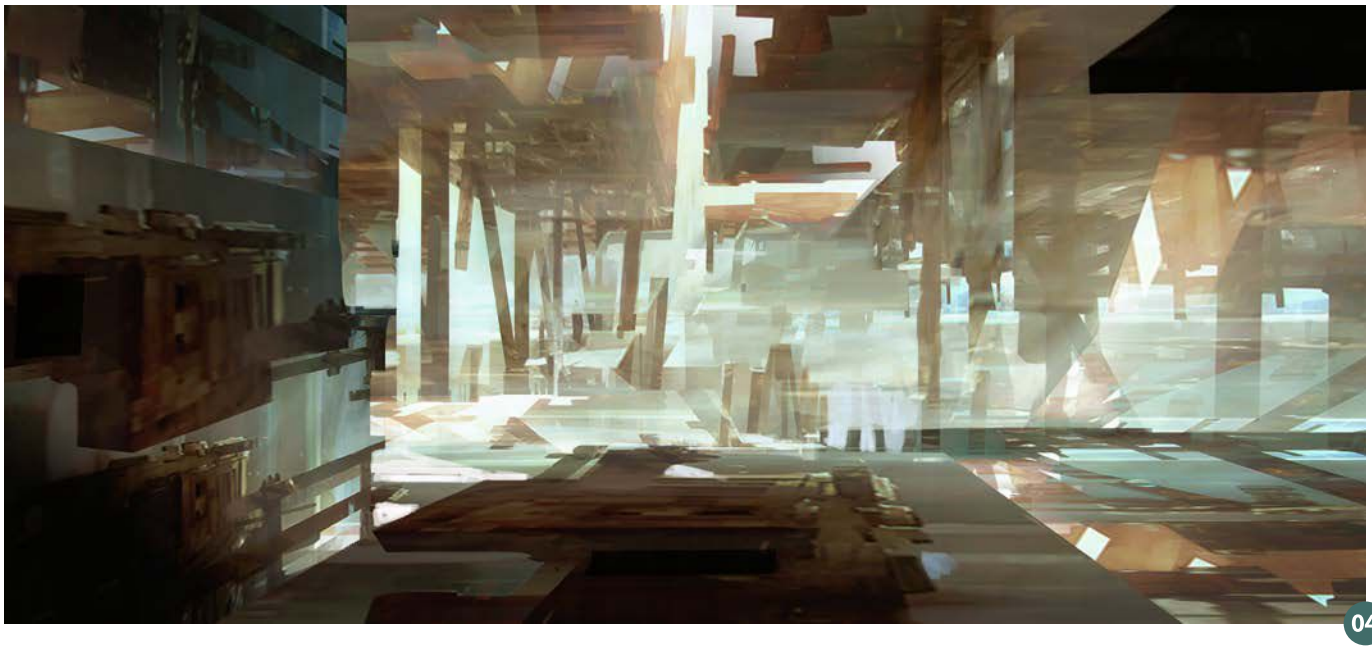

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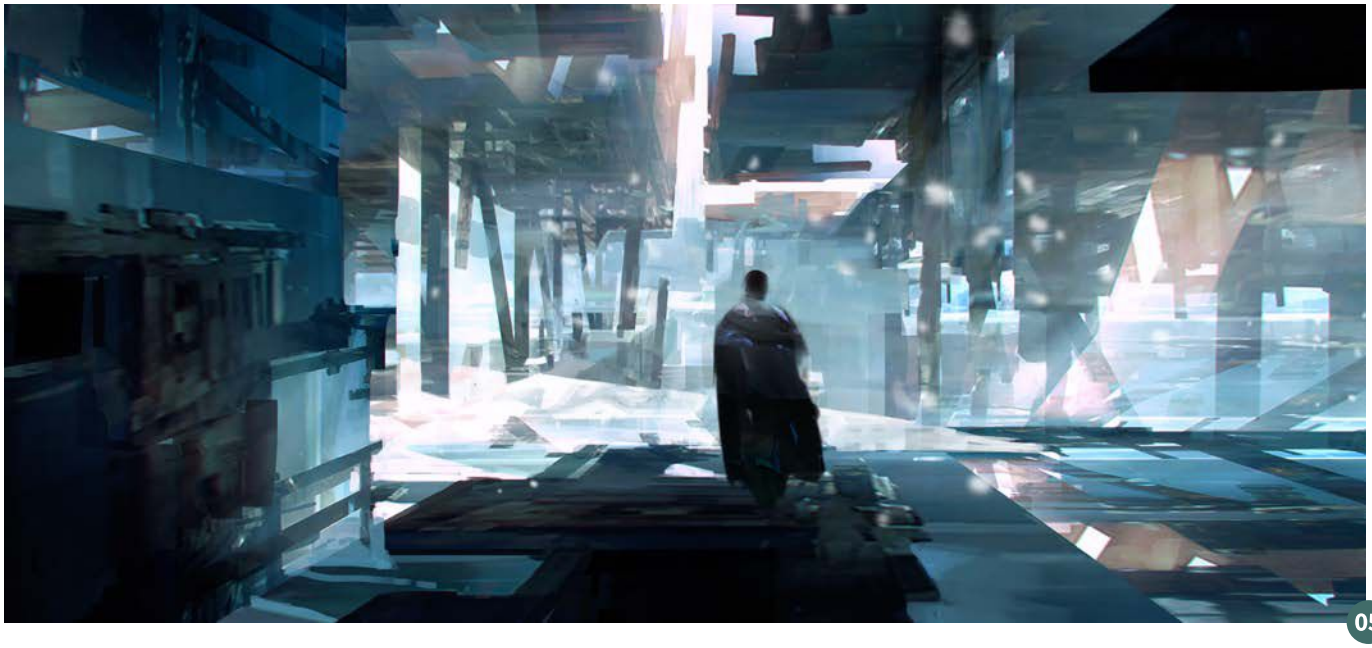

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through shifting focus and answering new questions that old issues are resolved.

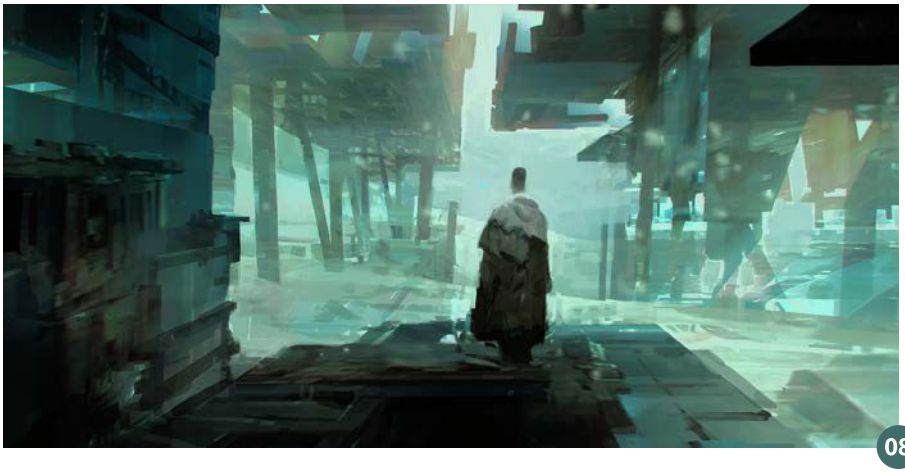
Refinement

The structure of the image is now almost resolved and from here on most changes are just cosmetic. There is a constant back and forth of massaging the small shapes, angles and brush work to enhance the potency of the overall composition and readability of the image (Fig.06).

Though this stage of adding detail and refinement represents an insignificant portion of the canvas, it takes far more time and effort than the preceding process. This may seem counter-intuitive, but it's a worthy investment that greatly amplifies the larger statements.

Confident that the subject, mood and composition are nearly finished, I decide to backtrack a little and unify the perspective. This can be as simple as trimming or augmenting a few angles or as complex as transforming and distorting entire regions into place. As the structures in this image are rather organically constructed as well as a bit worn and sagging, I don't feel it necessary that each component should share the same vanishing point (Fig.07).

07



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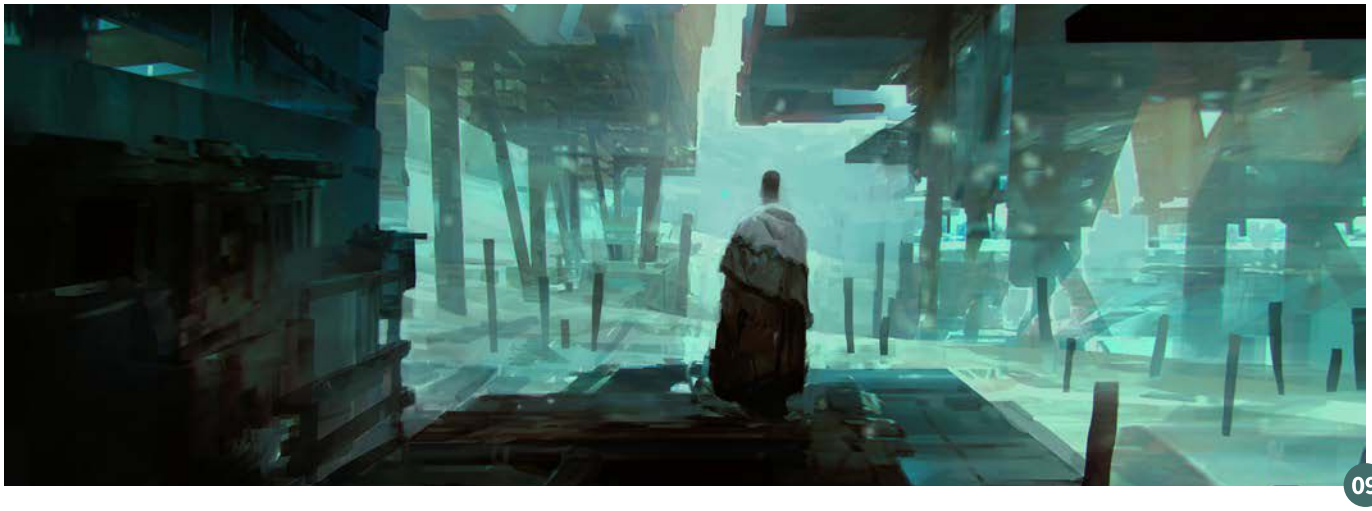

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"I feel it's necessary to move on and be able to forgive an image's flaws in order to stay motivated and keep painting"

The illusion only requires a general conformity among the majority of masses, as well as some reinforcement in the details (Fig.08). Overall, when presented with the choice of aesthetics versus technical exactness, I will most often choose the former. I do not wish to dismiss the importance of correct drawing however, but rather emphasize efficiency and economy of effort. It is best to know when to pick your battles.

At this stage, it is often helpful to walk away for a few hours or even days. I find a great deal of energy and patience is gained simply by taking a break.

It can also help push an image further, reveal flaws you had overlooked, as well as present new ideas and directions; the sort of things you're often blind to when working for long periods of time. In the end, I have left a few things unfinished, loose and unrefined; some by design and others because the investment wouldn't have been worth the cost (Fig.09 – 10).

I often find myself trapped near the end, spending a great deal of time with little to no improvement. I feel it's necessary to move on and be able to forgive an image's flaws in order to stay motivated and keep painting. It's often a good strategy to start work on a new painting and use its momentum to pull you away from the last one. ●

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